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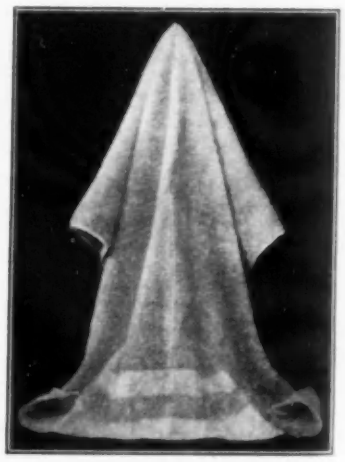

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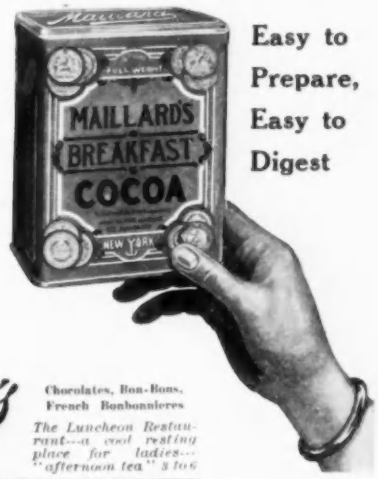

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A BRILLIANT NUMBER OF VOGUE

The fourth of the series of charming travel papers, written by an observing woman from various Russian cities, will be one of the commanding features of next week's Vogue. As before, this installment will be prettily illustrated.

This number—to be dated 5 August—will be especially strong in fashion features and in advance information concerning the newest modes and the more novel ideas from Paris and other style centers. Pictorially this issue will be a brilliant one. All the distinctive Vogue departments will be somewhat fuller and more engaging than usual, making a summertime number of unusual attractiveness and intense interest.

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From the painting by Wilhelm Funk.

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GEORGE FRANCIS BURKE-ROCHE

HE IS THE SON OF MRS. FANNIE BURKE-ROCHE AND THE GRANDSON OF THE LATE FRANK WORK

VOGUE

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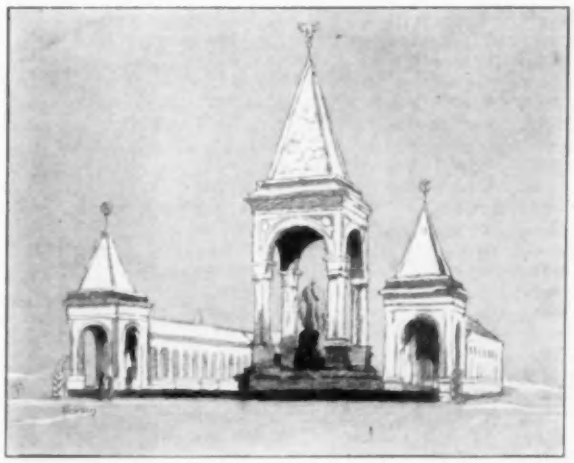
A LITTLE JOURNEY TO RUSSIA

Part III. Moscow—The Heart of the Czar's Domain

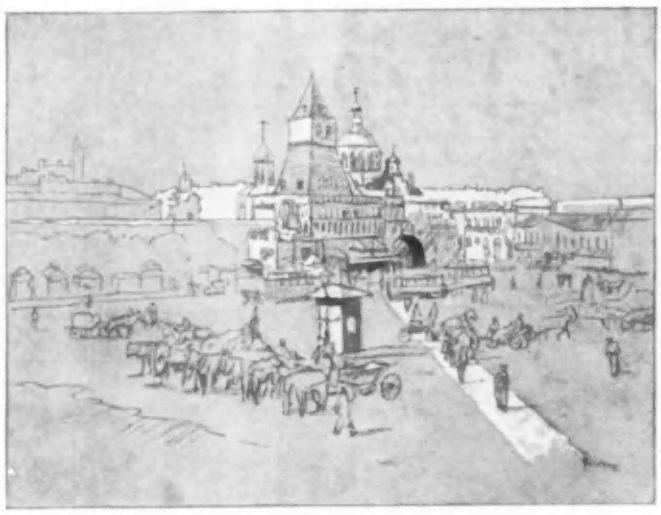
Moscow, June 10, 1908.

FORTUNATE was my acquaintance for it smoothed away all difficulties, and when we arrived at the station en route for Moscow we found everything arranged, and after a most comfortable night steamed into the station here at ten this morning. As we drove to this most modern of hotels in which we have lovely rooms with every possible convenience—quite different from Petersburg—I gazed with all my eyes, and Moscow promises to be as interesting as I dreamed it, for it is Russia, the heart of Russia. This afternoon we took a drive (not in a troica but a landau, which perhaps was better considering the tired condition of our bodies), and the sun came out and shone most amiably upon the wonderful colors of the Kremlin. We went first through the large Place Krasnaia or Place Rouge, so called because so much blood was spilled there, especially during the miserable reign of Ivan the Terrible. One enters it by the Iberian Gate, where, against the wall, is the little Chappelle Iberienne—built in 1669, and one of the most renowned in Russia. The Emperor always goes there before going to the Kremlin, and it is full at all hours with the pious and the curious, who go to worship or to gaze at the most venerated saint image of Moscow, the Virgin of the Kasan which is covered with pearls and precious stones. Almost every day this icon is taken out in a carriage with six horses (the servants in livery and bareheaded) to assist at family fêtes or to visit some ill or dying person. On these occasions it is taken into all the rooms of the house, and it goes without saying that these little excursions cost a great deal to the people desiring help or protection. We then passed the Douma, the Hotel de Ville and the Historical Museum, on the Place Rouge, where the "False Dmitry" was solemnly received as Czar, and a year later his murdered body was dragged about by the furious population. Before us in a mad profusion of color (a Byzantine nightmare) was the Cathedral of St. Basile, built by Ivan the Terrible in 1534 in souvenir of the capture of Kasan. It is tradition that Ivan put out the eyes of the architect so that he could never build another chef d'oeuvre, and it is without doubt the most original building in the world. Theophile Gautier called it *"Une cristallisation Colossale, une grotte à stalactites retournées."* On the east, opposite the Kremlin, we saw the Rangées or Riady—the enormous two story Bazar, built in arcades, the upper story gained by stairs and traversed by bridges across the lower arcade—in which there is a good restaurant and concert room, the upper rangées being used for wholesale shops, and the lower for all sorts of things, from furs to icons. We entered the Kremlin by the Porte Spaskiis or of the Saviour—through which no man has been permitted to go covered since the Tsar Alexis Mikhailovitch brought back from Smolensk in 1647 an image of the Saviour. Before this a lamp, always lighted, is suspended by a heavy chain,



MONUMENT OF ALEXANDER II—MOSCOW

THE RED PALACE—MOSCOW



PLACE LOUBIANSKIA—MOSCOW

and being the Palladium of the Kremlin, the order to uncover the head when passing under it has never been transgressed. We drove at first to the fine bronze monument of Alexander II, by Opekanchine which colossal statue stands on a pedestal of red granite under a sort of canopy, the roof of which is covered with enamelled plaques which shining in the sun add to the general color. Behind it is a sort of gallery with niches, and in the ceiling are thirty-three portraits of Czars in mosaic, from Vladimir to Nicholas I. The view from here, out over the Moskva, is beautiful and the monument itself is extremely well placed and imposing.

We then drove through the Kremlin, past the two convents, the Palaces and the Churches, in order to get a general idea of them, and on to the modern and very fine Church of St. Sauveur which was erected by Alexander II between 1837 and 1883, to commemorate Napoleon's repulsion from Russia in 1812, and which cost more than fifteen million roubles. In the evening we dined at the famous restaurant, the Ermitage, one of the most celebrated in Europe, where we had many good things in a large crowded room—the waiters wearing white linen blouses and trousers, which I thought much nicer than the doubtful dress clothes of the ordinary garçon.

Moscow,
June 11th, 1908.

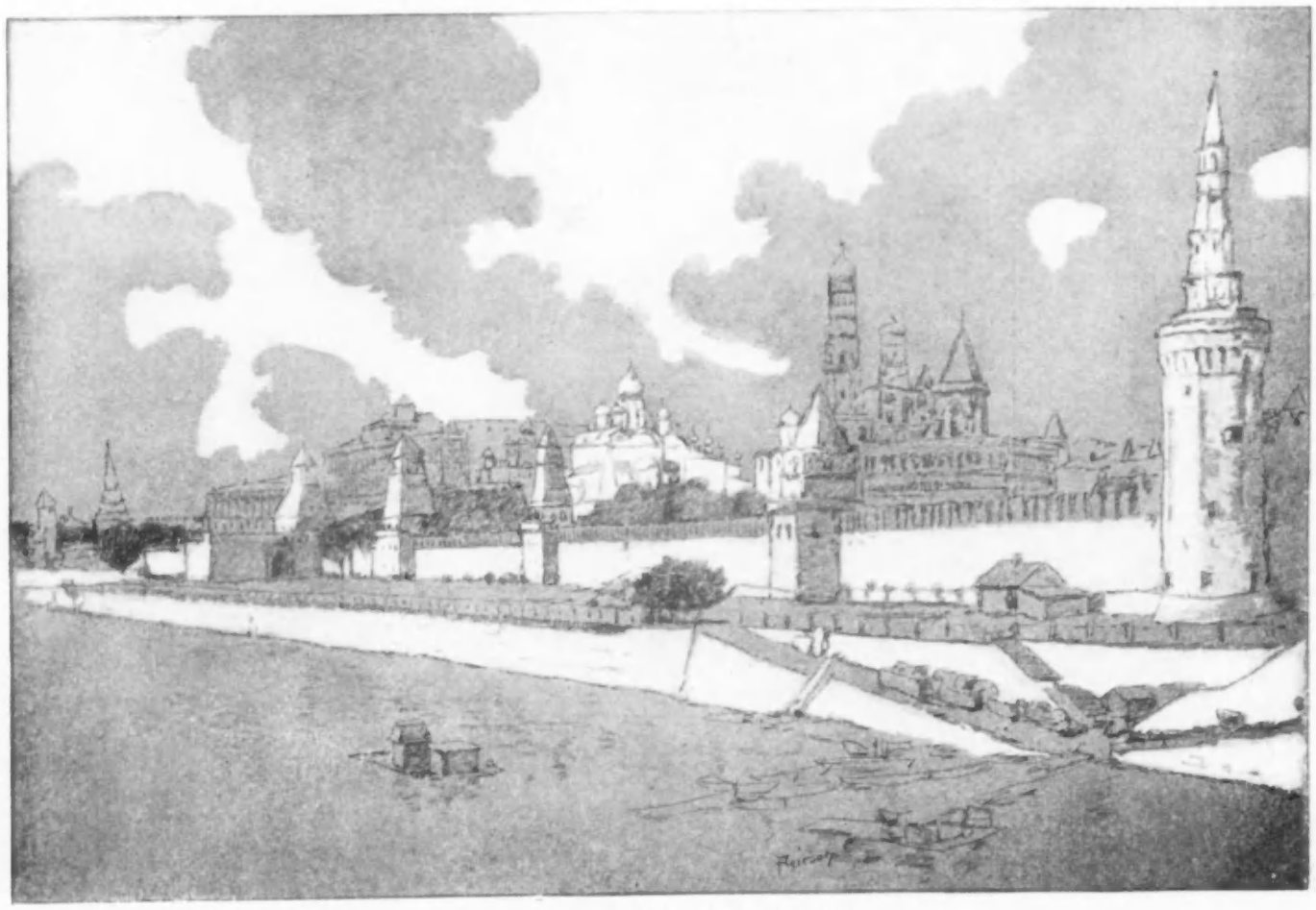
This morning we went icon hunting, and I got several for the servants which will delight their superstitious souls as coming from the Sainte Ville de Russia; also some most decorative ones for myself.

Then, full of anticipation, we started for the Grand Palace of the Kremlin, and fortunately getting a guide all to ourselves who spoke a few words of German, walked up the beautiful staircase with minds receptive. After this beautiful flight of stairs, with its gilded iron balustrades and immense candelabra in crystal, comes an ante-chamber with an enormous picture of peasants rendering homage to Alexander III, by Repine—the figures life size, so that as you go up the stairs you almost imagine you are going into a roomful of them. The portrait of the Empress Dowager in the odd clothes of the seventies, is ugly, but the portraits of the present Emperor of Russia and the Prince of Wales as boys are interesting. Next comes the enormous and imposing Salle St. George—61 metres long, 19 wide and 17 high—all gold and white, with plaques of the order of St. George in the cornices. On the walls are marble plaques with the names of the regiments which have been distinguished in the Russian wars, and with the names of the officers who have been decorated with the order. Next is the throne room dedicated to St. André, an order founded by Peter the Great in 1697, the triple throne made for the crowning of the present Emperor opposite the entrance, and one cannot help thinking what a brave sight all the wonderful, brilliant uniforms and Court dresses coming up between its ten enormous marble pillars must be. After the throne room is the Salle des Chevaliers Guards, with a painting by Soertchkov, depicting a review of the troops by Ivan the Terrible. Then comes the Salle St. Catherine, white and red, with two fine malachite pillars and dedicated to the order of St. Catherine; next an apartment, a salon, a bed room, a curious bath room, and a winter garden, and then the Church of the Nativity of the Virgin, founded in 1393, and reconstructed in 1514, which used to be the particular church of the Empresses.

You then pass, by way of the winter garden, across the rue du Commandant to the apartments of the Grand Ducheritier. In the salon are seven silver tables, with frames and candelabara also in silver; in the cabinet and dressing room are copies in sepia of pictures in the Dresden gallery and a big picture of

THE IVERSKIA GATE—MOSCOW

(Continued on page 137.)



GENERAL VIEW OF THE KREMLIN—MOSCOW

AS SEEN BY HIM

The Financial Side of Living—Newport Dull Except for the Socially Elect and for the Eligible Man—"Pipe Dreams" about an International Marriage

AN ECONOMIST has put forth the theory that it is less expensive to live in America in summer and in Europe in winter than it would be to reverse the periods. Possibly so if you do not follow in the trend of society. A household at Newport or any of the fashionable resorts means a large outlay, but then you can go to quieter places or take a trip to the west or remain perdu at your country house, with an occasional spurt in the way of entertaining. Naturally if you undertake the simple life, you do not want to surround yourself with an army of servants. But entertaining in any manner in the country, is expensive. I am now taking a page from experience of other years, when with a comfortable but not a large income, I kept a small country establishment, as well as a town *pied a terre*. In England, it is the fashion, in these days, to buy or hire a farm house, modernize it—I think the expression is correct—have only a few servants and drive your friends down there for the week end or have them stop and visit you when motoring. To make your home, a house of call, I always found expensive, and I do not think conditions have changed; certainly not for the better as regards outlay.

NEWPORT DULL FOR THE SOCIALLY UNANNEXED

I know that the servant question was one of the most difficult with which to deal. The maids like company and you cannot get them to go away for the summer, in a locality where there are no men servants and only an occasional chauffeur. And then even if you employ them by the year—and to my mind, this is by far the best plan, and take them from place to place; a few will be apt to become uneasy at the beginning of autumn and insist upon coming to town. Convenient relatives always become ill or die, or some catastrophe is arranged. Those who have large households now keep each house open all the year around, sending a relay from one establishment to another. At the Long Island resorts, and on the coast and in the little colonies in country neighborhoods, there is always the country club and sometimes there are two or three of them. These carry with them subscriptions and extra disbursements. And then your guests have to be paid for, when they are put up. If you entertain at all, you must have at least one motor and if at the seaside, some kind of craft. And then in addition to all this, there are the subscriptions at the bathing beaches. As for a yacht with the crew and the entertaining, the expenditures are very large. However, all these items of living must enter into the yearly budget. Perhaps, after all, it is most satisfactory to go to the gayest place and make the most of your opportunities. It is very true that you live comparatively in a modest manner, and yet derive much from a Newport summer. As there are some ten or twelve hostesses who like those in England entertain upon a lavish scale continually, if a man is the least eligible, he is sure to find himself in somewhere But for new people who have no friends whatever, Newport is dull indeed and especially now when there is not the same mingling of society and the general crowd at public places. I would not board in Newport for worlds; unless I were a bachelor or an eligible, very well known, I would prefer to seek the seclusion of Jamestown or to patronize the Pier with its numerous hotels. This year, possibly with a view of attracting a few outsiders, there seem to be plans at Newport for giving semi-public balls. There will be one, it is promised, during the cruise of the Yacht Club and another in Tennis week. This will give a chance for a general assemblage. And you can also live at Newport—and I always enjoy the climate there—quietly and quite away from all the whirl; but again you must have a few friends, and these must be of the same way of thinking as yourself.

But a successful season at Newport pays. It opens the doors a bit for the coming winter in New York.

WILL THIS AMERICAN GIRL BE A QUEEN?

By the time these lines are published, the engagement of Miss Anita Stewart, the daughter of Mrs. J. Henry Smith—I follow the accepted phrasing—to Prince Miguel of Braganza will be an old story. It was announced a fortnight ago, and the newspapers have been busy about it ever since. It comes as one of a succession of foreign alliances, and it may be called the triple one if we begin with that of Miss Vanderbilt and the Count Szechenyi and follow it up with the Granard marriage. Of course neither of these in a way was as brilliant as that of the Duke and Duchess of Marlborough or the Roxburghes. The Braganza match, in point of family, is the most brilliant of all. For although, this princely house has suffered many hard knocks, it is still a very great one. It has not made many false steps in alliances. Morganatic marriages have been few and the beautiful daughters of the first Dom Miguel, the grandfather of the young prince, have all made wonderful marriages. Dom Miguel, the father of Miss Stewart's fiance, married the Princess Elizabeth of Thurn et Taxis for his first wife, and she was the mother of the Prince. After her death, Dom Miguel married the Princess Lowenstein-Wertheim Rosenberg.

As for the possibility of Miss Anita Stewart ever becoming a Queen Consort of Portugal, it is remote but not improbable. It is a complicated story, as the history of the dynasty of Portugal reads like a veritable romance. It is filled with assasinations, poisonings and intrigues. However, perhaps it is best to put the situation clearly in a few words. King John the Sixth of Portugal had two sons. One of these, Dom Pedro, was his heir, and the other the younger brother, Dom Miguel. In the beginning of the nineteenth century, Brazil, a possession of Portugal, seemed to be the Eldorado and Dom Pedro dreamed of making of it an Empire, with himself as Emperor. The influence of the first Napolean was still felt. It was a peaceful transition however. Dom Pedro renounced his rights to the throne of Portugal in favor of his daughter, Maria Gloria, who married Ferdinand, Prince of Saxe Coburg et Gotha, a near relative of the Prince Consort of England. This branch has had many tragedies. The grandson of Maria Gloria was King Carlos who was murdered about two years ago. His eldest son was also murdered. Young Manuel, now only nineteen and yet naturally unmarried, is King of Portugal. The Dom Pedros in Brazil in the meantime had a peaceful time, until about twenty years ago, when the second Dom Pedro, the democratic Emperor, who came to this country during the Centennial year, was, with his family, expelled. The Dom Miguel branch (that of the younger brother) has lived in Baden Baden, in Bavaria and in Austria. Dom Miguel the third—this is what one should call him—was said, when his cousins were assassinated two years ago, to have come forward and presented his father's claim to the throne of Portugal as heir to the present King. The father is a very old man with a small following. He is living comfortably and quietly in his chateau near Vienna. Possibly with the aid of the splendid legacy which the late J. Henry Smith, the bachelor millionaire (who married a short time before his death Mrs. Rhinelander Stewart, the mother of Miss Stewart), left her and the addition of other millions by Mrs. Smith, these hopes may be revived.

THE BRAGANZA FAMILY COMPLICATIONS

There are, however, several curious questions which may come up. The Braganza family have evidently set aside the tradition of caste—a tradition which is deep rooted in Spain and Austria. It was an aunt of Dom Miguel, the Archduchess Marie Theresa of Austria who made the announcement of the engagement. The elevation of Miss Stewart to the rank of a princess may perhaps do away with the requirement of the sixteen quarterings necessary for even a princess to be presented at several of the royal courts. But Miss Stewart has lineage and birth which give her rank. Her father, Mr. Rhinelander Stewart, who was divorced from her mother, is a descendant of Philip Rhinelander, and this family, one of the oldest in New York, has its arms and it comes in a direct line from a German noble house. The question of religion will be another matter for discussion. Miss Stewart may have to become a Roman Catholic. Mrs. J. Henry Smith's position in the matter is now clear. Mr. Smith having died, she is not a remarried divorcee, and she will not come under the ban in Austria and Spain and Portugal. It is true that the present reigning houses do not look upon Dom Miguel with any favor. The Princess Isabelle of Orleans, who married the eldest son of the Duc de Nemours in the collateral line of the French succession, has several sons, and, although their great grandfather renounced his rights to the throne of Portugal, one of these might be restored in case of the death of King Manuel without heirs.

But it would be strange indeed if the granddaughter of the Rhinelanders, who have been such staunch Huguenots and the heiress of some of the millions of old George Smith, the close-fisted Scotchman, who lived a recluse in a small London club, should become "a regular Royal Queen" and one of a Roman Catholic dynasty.

And there is the reverse of the medal. The American girl has just arrived on the continent. The international marriages made between nobles in Germany, in Italy, and in Austria and even in France, have not as a

(Continued on page 137.)

CANADIAN GROUSE GROUP FROM BIG STICK LAKE

DAME NATURE PRETTILY WEDDED TO ART

An Exacting but Important Phase of Museum Work in Preserving Specimens of Vegetation That Will Inevitably Disappear

By Jesse D. Figgins

Department of Mounting and Exhibition, American Museum of Natural History

(This is the fourth and final paper by Mr. Figgins on The Artistic Preservation of Birds.)

ARTIFICIAL SPRAY OF MARSH MALLOW

BY FAR the most tedious—though equally interesting—part of bird group building is the artificial flower making. There can be no set rule for this work, as the great variety of form and texture requires that each blossom be carefully dissected and studied, and a means devised for reproducing it in wax. Mrs. Margridge, from whose methods present day systems were devised, depended upon the manipulations of the materials by hand, and though there were many opportunities for serious errors, she produced some remarkably accurate work. Increased demand for greater quantities, and a desire for more elaborate work, have gradually developed new methods to meet these requirements, and while a few of the small blossoms are still made from patterns, or, when many are needed, by stamping out the various parts with metal dies, the methods for the larger ones are based upon the several modifications of the plaster mould.

REPRODUCTION OF ARIZONA DESERT FLOWERS

The many flowers shown in the Arizona desert group furnish an excellent example for demonstrating the method most commonly employed. After photographing and color sketching the flowers, plaster moulds are made from their numerous petals, and the thick base that would ultimately have become the seed pod. Additional perfect flowers and buds are then preserved for laboratory models.

In making the artificial flowers the moulds are treated as for leaf work—by first soaking them in warm water, and after removing the excess of the latter, a piece of mousseline de soie is laid upon the part showing the impression of the petal, when melted and tinted wax is flowed upon it. By pouring the wax from the end of the mould representing the tip of the petal while held at an angle of about 45 degrees, the wax passes through the mousseline evenly, and forms a gradually thickening film as it drains toward the base, leaving the fabric imbedded. The "petal" is then removed and trimmed along the line of its outer edges. When a wax cast of the base of the flower has been obtained, the pistil and stamens are formed by tipping short lengths of thread with properly colored wax, after which they are fixed in place and the petals added as the natural model suggests. If a stiff wire has been inserted at the time the base was cast, the completed flower is readily attached by first heating the wire, which may be pushed into any desired member or position, where it becomes solidly fixed as the surrounding wax chills.

As its name implies, the "versicolor" cactus presents a variety of colors. These are confined to the yellows and reds, but the latter ranges from the most delicate pinks to deep rose maroon. Obtaining the necessary brilliancy of these flowers is one of the most difficult problems artificial flower making presents. Indeed, only by the most careful application of the pigments is it possible to approximate the intense color of the originals as they appear in their highly contrasted surroundings amid the blinding, dazzling light of the pitiless desert sun.

THE BROWN PELICANS OF THE INDIAN RIVER, FLORIDA

Among the flowers shown in the Museum's group representing a section of Hackensack (N. J.) meadow during late August is the marshmallow; and while its petals are made by the same method as those of the cactus, their coloring requires a different treatment. With the latter flower, the color is deep and evenly distributed, presenting much the same effect as the surface of these petals, while the former is roughly ribbed by numerous heavy veinings. Not only is this flower extremely filmy, but the colors are equally delicate. In all classes of flowers, as well as leaves, the wax is tinted the lightest shade found in each, and so with the petals of the mallow—the wax is colored to represent the white-pink of the raised ribs. When the darker shade has been sprayed evenly upon the entire surface of the petal, a

soft cloth is passed lightly over it, which removes the color from the raised parts, leaving the lighter tint exposed.

As there is invariably more or less retouching necessary on artificial blossoms, it is desirable, when possible, to have a fresh flower at hand and from it the former is posed and its lines softened. Besides, the coloring of pistils and stamens requires care to obtain the dusty effects of the pollen; and using the natural flower as a model, the proper application of dry colors accomplishes this quite successfully. Since both sides of some flower petals are exposed to view, it is desirable to reproduce them in their most minute detail, and for this purpose both the upper and lower surfaces of the petals are moulded. When a mould of the face has been secured, the former is reversed without displacing the petal, and after trimming the edge of the mould, the latter is well oiled and additional plaster applied to the back. As this spreads to the outer edge of the opposite half, the separated parts will disclose the petal imbedded between the the obverse and reverse sections.

HANDLING THE MOULDS

If such moulds are soaked in water sufficiently hot to keep the wax in a semi-liquid condition when applied to their surfaces, a little in excess of what is required for the petal may be poured into the section presenting the greatest concavity —when a piece of mousseline is applied and the opposite part of the mould pressed into place. As even a slight pressure is sufficient to diffuse the wax evenly over the surfaces of the petal impression and thoroughly impregnate the fabric, the excess of wax is readily forced into the channels previously cut for its reception, outside the edge of the former.

In most instances such artificial petals are exact duplicates of the original in form, thickness and texture, and when properly colored make close imitations of the natural flower.

It is a matter of more skill and patience than one would suppose to duplicate to a nicety the exact hues and forms of Nature. To do this means an eye and hand trained and delicate, and the making of the wax moulds is as much an art and a science as adjusting the small mechanism of a watch.

The cardinal flower and the blossoms of the pickerel weed—both of which are shown in the group with the mallow, represent a class of flowers made by stamping the parts

AN EAGLE FROM MEDICINE BOW, WYOMING

required. Such narrow tubular blossoms are slipt open and smoothly spread out upon paper, where their outline is traced, and from the patterns thus secured metal dies are made. Having dipped mousseline into wax tinted to the desired shade, the former is laid upon a block of hard wood, when a smart blow upon the die with a mallet produces rough forms of flowers in quantities. As a narrow strip, outside the line representing one edge of the slipt tube, has been retained upon the pattern, this will prove of advantage when forming the artificial flower. Rolling the two edges over a smooth stick cut to the inside form of the tube, the one is lapped upon the narrow strip mentioned, where it is securely welded by passing a warmed tool over them. The stamens are then inserted and the tiny petals arranged.

Still another flower employed as an addition to the Hackensack meadow group is that of the jewel weed. This wide, tubular flower, like many of similar form, is produced by casting. The tiny petals at the brim of the cornucopia-shaped body are first removed, and a piece mould made in two sections of the outer surface of the flower, leaving a substantial line of plaster just even with the rim. Additional plaster is then poured into the cup of the flower and allowed to spread to the outer edge of the other sections of the mould. When the parts are hardened they may be separated and the flower removed.

The casting of the blossom of the jewel weed is accomplished by assembling the outer pieces of the mould, which have been treated with the hot water, and after partly filling with wax, introducing the mousseline and forcing the inner piece of the mould into position. There remains but the addition of a wire for the stem, and the assembling of petals, when it is ready for final coloring.

RESOURCES AND SKILL OFTEN TAXED TO UTTERMOST IN REPRODUCING CERTAIN CHARACTERISTICS

Every species of flower, leaf or stem presents some peculiar texture, the imitation of which often taxes the resources of the preparator. Sometimes it is but a dusty film, or, again, the dull opaque of a rose leaf, which may be obtained by merely tinting talcum powder with dry colors and applying it to the waxy surface with a soft brush. Again, the under surface of certain leaves are covered with a soft down, or even coarse hair-like growth. Such leaves are first colored and while still wet finely chopped cotton, wool or silk—as the subject may require—is blown evenly over the part to be treated. Many of these texture effects are obtained only after repeated experiments, but so much of the ultimate success of the work depends upon such seemingly insignificant items, that no detail is considered trivial if in the end it attains the desired purpose.

GREAT VALUE OF HABITAT BIRD GROUP

The completion of the series of North American habitat bird groups will mark the accomplishment of one of the Museum's long cherished desires, for already much of nature and her wild things have been obliterated, and even the present strong movement for their future protection can hardly achieve more than a part of what is hoped for; and when the great colonies of birds are scattered or gone, and the mountains, prairies, marshes and deserts are stripped of their wild vegetation, the Museum will have preserved an exact counterpart of these scenes as nature created them, and as the Indian knew them. The educational advantages of these bird groups, with their cleverly imitated environments, can scarcely be overestimated. Each group of birds tells its story with a forceful and accurate appeal to mind, heart and eye. The completion of the various groups marks a higher standard of the taxidermists' art than has hitherto been achieved and which is likely to be widely imitated in the museums of this and other countries in the near future. One must see for himself the artistic realism of these bird groupings to fully appreciate their beauty and their naturalness. To the genius of the painter and the artificial flower-maker has been wedded the genius of the scientific taxidermist, and the result is something of which to be wholesomely proud.

THE PRAIRIE CHICKEN OR PINNATED GROUSE

AS SEEN ON THE PLAINS OF NEBRASKA

P A R I S

(From Our Own Correspondent)

GREEN AND WHITE COSTUME—SMART MAUVE AND WHITE FOULARD—A SENSATIONAL HISTORIC COSTUME WORN TO ADVERTISE ITS CREATOR—WHITE LACE OVER POMPADOUR SILK—ECRU FOULARD VEILED IN ECRU TULLE—BLACK MOUSSELINE OVER BLUE FOULARD

THE mournful weather that pervades "Gay Paris" this season makes it impossible, much of the time, to patronize the woods restaurants in the Bois. Hence, at five o'clock the smart hotels are gay with their inner courts and terraces turned into tea gardens. Bowered with flowers and shading palms, with rugs thrown over their flagged pavings they are cosy spots! Chairs are arranged in groups about tiny tables, and a band plays sweet music. Occasionally there is a promise of sun through the breaking clouds, glimpsed in patches above your head, and life seems cheerful enough. But while comfortably seated there are sudden drops of rain! The guests flee inside, while nimble waiters quickly transport chairs, tables and tea service to the roofed terrace only to replace them a few moments later. All the time the ubiquitous band plays gayly on.

STRIKING GREEN AND WHITE COSTUME

In one of these gardens yesterday, between two showers, a girl in green flitted across the court to reach the haven of the terrace beyond. The green of her silk costume was exactly like that of the palms that rustled above her blonde head. Matching it were the silk stockings that twinkled above her low cut shoes of black varnished leather with white vamps, and gold buckles. Her shelter gained one could note the pretty cut of her costume. Fine dotted, with white, the skirt was plaited to the knees; a long plain overskirt hung over it. Bordered with a three-inch band of plain green silk it was drawn into wrinkling folds to the top of the plaits, binding the skirt tightly. Holding it at the back was a fetching bow made of a wide strip of silk; it fell in two ends, one shorter than the other, banded into loops. Surplice folds of the dotted silk crossed the corsage over an empiecement of plain green. Wrinkling tight to the elbows the sleeves were banded there with green above short second sleeves of white tucked batiste, matching the little guimpe. Covered with the dotted silk as her wide brimmed hat trimmed with huge roses and sprawling leaves made of white dotted muslin.

THREE-NECK YOKES FOR MAUVE FOULARD

A young woman in the party she joined under the terrace roof wore charmingly a white foulard silk figured at wide distances with great lozenges of pink-toned mauve. The low cut corsage wrinkled into a long tunic, pulled high at one side over the short plaited underskirt. A bow of black liberty silk with long ends held it in place. Tiny black revers turned back the corsage from a triple under bodice. First, the choker, and a tiny round, were of fine tucked white mull; then came a round yoke of silver embroidered guipure lace, then a third of mauve silk.

BLACK MOIRE REDINGOTE—HAT IN YELLOW

An older woman was swagger in a long redingote of black moire silk that nearly covered her gown of fine white linen, heavy with lace and embroidery, showing daintily in the open front. Cut square and high shouldered, with long sleeves ending in flaring turned-up cuffs, it was a fetching garment, new and wholly enviable! In a line, slanting low from the back, the skirts of it were attached to the body by a finger large silk covered cord broken on the hips by large square pockets. A wide collar turned over at the back of the neck and wide square revers finished the fronts. Large buttons of dark tarnished silver-marked revers, cuffs and the waist line at the back rather elevated.

True to the freak of fashion that ordains winter hats at midsummer, this woman's stately head was crowned with a mammoth hat; its brim of yellow Italian straw, its crown huge with loose folds of black velvet. A gigantic rose of pink velvet crushed the folds at one side. After these whimseys of June, one wonders what Ostend and Trouville will bring forth.

Left Figure.—Wrap of heavy Irish lace held by jet buttons on the shoulders. The underdress is of fine, baby Irish inserted with heavier Irish lace. Crossed straps of black tulle form the sash. The right figure shows a moiré wrap, the stole ends of which are edged with heavy fringe. The facing and turned-down revers are of black satin.

SOCIAL OSTRACISM AS A MORAL AGENCY

OPPORTUNITY is what the well equipped man and woman desires above all things, and it is the now widely recognized inadequacy of opportunity awaiting the graduated school child that is inciting the schoolmen so energetically to set about reforming the curriculum in the public schools in an effort to bring the child, through less academic training, into touch with wider and more varied wage earning possibilities. In a general way, the successful man is he who has the perspicacity and the energy to seize the chance as it presents itself. It is the foolish man who, like the Mrs. Jellaby of foreign missionary fame, neglects near at hand possibilities to attempt the creation of those at a distance.

Even in these latter centuries, when she has taken the stand that her mission is that of a moral regenerator, a close observer of social conditions cannot escape the conclusion that, as a sex, woman is not to be congratulated upon quickness in discovering opportunity or efficiency in making the most of it. And those ladies who are clamoring for votes, with the avowed object of reforming all creation, share with their less vocal, and less radical, sisters the discredit of being so purblind as to overlook very great and most promising reformatory possibilities in the field of moral endeavor, the while they clamor for wider opportunity. Passing over for the time being the conservation of child life and the development of its moral nature, which offer opportunities that have been most sadly neglected, there are (in the United States at least) other possibilities well within the sphere of feminine supremacy that have all along offered unexampled opportunity for moral uplift—even the church not excelling the potential power of woman for compelling righteousness of conduct. And, since conduct is three-fourths of life, one does not have to be a savant to realize that it is most reprehensible to allow a powerful force for good to lie inoperative, which unethical procedure is just what can be charged against woman. No one is likely to gainsay the statement that social life—using the term in its most inclusive sense—in the present day is almost wholly administered by her, and that it is she who prescribes the rules of the social game, and decides who shall be associated with her in playing it. As myriads of the socially ambitious in all grades might testify, if they could be prevailed upon to do so, it is women who have made the difficulties for the social climbers, and who have dictated the conditions for those who are finally permitted to enter the coveted class. Left to men, social life, shorn of all its decorattively elaborate features, would soon languish, and eventually lapse into more primitive and unceremonious forms of intercourse. As it is, hostesses find it difficult to secure dancing men enough to furnish partners for the women who would like them, while the scarceness of men for other social functions is so pronounced as to make it possible for any decent, mannerly man to acquire hundreds of costly free meals in the course of the year, and to be a welcome guest at all manner of social affairs. Not only at summer resorts, but in town as well, is man at a premium for social functions, thus indicating that masculine interest in the social phase of life is of the slightest.

In spite, however, of the disinclination of the majority of men to take part in formal social festivities, few of them are averse to being on informal visiting terms with agreeable and hospitable people. In fact, such relations are eagerly sought, especially with those who are generous hosts. And here again, as in formal entertaining and in the regulation of social affairs, it is the woman who is sovereign. Naturally, this gives her immense power for good, or evil, and although it is reasonable to expect that respectable women will throw all of their influence all the time in the direction of righteousness, such reasonable expectation the sex has disappointed. Had it lived up to its opportunities in this regard with its influence the potent social factor that it is, the moral standards and the practices of the nation would be on a much higher plane than they are to-day. In the universal desire for human companionship women have a powerful weapon for uplifting, if they would only deny it to the unworthy by way of rebuke. But alas! In the case of manay notorious thieves, oppressors of the poor and men of scandalous lives they do nothing of the kind, provided always, of course, that the trangressors have position and wealth.

In vain do ethical teachers and college presidents plead for the practice of social ostracism as a means of punishing the insurance man who betrays the trust reposed in him; the corporation officers who cheat the government by means of cunning and contemptible tricks; the man who, while posing as a philanthropist, swindles childhood out of its right to be treated as a human being, or the man who makes the betrayal of girls one of the principal activities of his life. Not only are all these types of malefactors received and made much of by decent women, even when their villainies are more than suspected, but more shocking still, decent women actually maneuver to secure them, or their ofttimes dissipated sons, as husbands for their pure young daughters. A typical case in point was that of the mother who, when remonstrated with for allowing her daughter to become engaged to a certain notoriously dissolute youth, replied with a knowing smile, "The alimony will be very large, you know"—and this remark was made before the marriage.

The greatest care is exercised by women as to the social status of the children with whom their own offspring associate—school, college, church and dancing class being carefully selected on the basis of caste—but where are the mothers who forbid their children to associate with the children of rich thieves and extortioners, who filch from orphans, make living conditions harder for the poorer classes, and betray the interests of the commonwealth for their own advantage? Indeed, one of the most notorious of the boodler class who ever preyed upon a municipality, and whose sins have found him out, numbered scores of reputable women among his guests and entertainers when recently he visited this country.

No more potent force exists for the regeneration of the world than social ostracism, and this is especially true of modern life, since sixty-five per cent. of the population live in cities, and its application is thus the more easily brought about aand the more effective. Can any woman doubt the result if she should forbid her children to play with those of the unworthy borough president, the boodling alderman, or the swindling sugar trust official? Would it not be a telling stroke if she herself should refuse to associate with the families of insurance magnates, who through the complaisance of a public official, or because of legal technicalities, have barely escaped serving jail sentences? Until women use their power as arbiters of social life for the moral betterment of the race, their plea that they must have the ballot to effect moral reforms will continue to be as hypocritical as it is untenable.

PARIS

(*Continued from opposite page*)

SENSATIONAL HISTORIC COSTUME

Though the weather was gray enough, with frequent showers on the day of the Grand Prix, there ventured some striking toilettes. The sensation of the hour—a veritable sensation designed solely to draw attention to its wearer, and through her to its maker—one of the great French designers, an authority on historical gowning—was a very fine costume that in its splendor and authenticity had the air of having strayed from some historical pageant. Louis XIII in style, this truly marvellous costume was made of rich, soft, gold colored satin heavily embroidered in silk of old, time-tinted shades of color, and encrusted with turquoises. This wondrous mingling formed a deep border on the trailing skirt, it encrusted the shoulders, and the entire front of the close fitting pointed bodice, and adorned the upper and lower part of the long sleeves separated by elbow puffs of blue and gold striped gauze. The neck was finished by a collar of rich Venetian lace. Over this robe was worn a Louis XIII cape of the same golden satin that composed it.

MOUSSELINE LONG LOOSE SACK

The young wife of Baron Maurice de Rothschild, whose horse was the winner of the Grand Prix, was lovely in white mousseline de soie richly embroidered. The edge of the long waisted corsage, joining it to the gathered skirt, was threaded by a wide sash of soft pink ribbon. It tied in a loose looped bow on one side. Pink roses trimmed her hat of shirred white muslin.

A woman in her party wore with a gown all white lace over pompadour silk, one of the little Henri Fourth capes similar to one described last week. Of white lace also, it was attached to each shoulder by large black jet buttons. These little adjuncts to a summer costume, while pretty enough, and picturesque, have rather a theatrical air, and are in questionable taste.

TULLE AND MOUSSELINE DRAPED GOWNS

As Madame Fallieres stood a moment on the steps of the Tribune, waiting for the State coach to draw up, a good oportunity was afforded to admire her toilette; a charming gown of apricot silk voile with a graceful corsage of biscuit colored lace and fringe. Her large beige hat was trimmed with enormous black plumes. Lady Bertie, the wife of the English ambassador, was in ecru foulard, veiled in ecru tulle. Carried from one shoulder to the other and looped with ribbon the effect of the tulle over the silk was charming. Worn by a woman in the diplomatic party was a gown of blue foulard with a tunic overdress of black mousseline de soie. The skirt was plaited to the knees.

CLUB GOWNS FOR MORNI

FOR DESCRIPTIONS OF FA

MORNING AND AFTERNOON

S OF FASHIONS SEE PAGE 137.

WHAT SHE WEARS

WHITE SUPERSEDED BY ECRU AND BEIGE—SCARF DRAPINGS AS FORECASTS OF WASHERWOMAN OVERSKIRTS—TULLE TRIMMING FOR ITALIAN STRAW HATS—SMART DRAPERY MOVEMENT THAT AFFECTS BACK OF SKIRT—MODISH CAPELINES SUGGEST OLD PORTRAITS

Evening gown of pale pink liberty satin. The graceful tunic is of iridescent chiffon, embroidered in a deep yellow with glints of gold. Short sleeves of gold lace with hanging ends of sheer cream colored lace.

FASHION'S sudden and untimely mid-season caprices, to the undoing of the majority of wardrobes, strangely enough are forgiven almost universally when made manifest. Her latest whim has been substituting for white, ecru or "bise" and the somewhat pale yellowish tones of beige. This change has crept into our laces, jabots, guimpes and blouses, as the smartest wear. Marine blue, mauve and nattier blue as well as linden green are the touches of color selected as the fittest for contrast. Neck ruching, too, is declared to be on the wane; in its stead neck lines of finish consist of a bias of either black or some one of deep color shades, best suited of silk or mousseline, as the fold may best accord with the gown. Draped tulle is also one of the new movements as a neck finish, showing the throat beneath.

THE FORECAST SCARF—SUMMER HATS

Short scarfs are seen trimming foulard costumes. They are prettily draped and considered as a significant hint of the coming looped-up overskirt in washerwoman style, which we may expect later to be popular.

The same preference for "bise" and "khaki" tones is made emphatic in the latest midsummer millinery, straw being of an Italian braid or a Tagal, and the trimming is of big fluffy bows of lace or tulle embroidered in antique colors and style. If the straws are in colors of pink, yellow, cerise or blue, one often sees great loose bowknots of black Chantilly, while the straw brim linings are of black or iron-gray. Lace veils both in black or cream are also becoming popular. Forenoon costumes are worn with hats, the brims of which are turned up at the left side, and smartly trimmed with cocards, or smallish bows, well suited to wear with tailor-made costumes. The hat straws are coarser it is needless to say. Fine Italian straws for afternoon wear are thought smartest when the trimming is of tulle entirely covering the hat, while in front a huge butterfly bow with wide spread wings is the acme of lightness and beauty. The tulle must, however, match the color of the straw exactly. Here is displayed with stunning effect the proper use of the beautiful and costly jeweled hatpins, which are marvels of taste and frequently give evidence of unlimited extravagance when the jewels are real, as is so often the case. These new filmy hats seem created for this hatpin exploitation, and so are the modish hats which show no back trimming, their ornamental hatpins being of such imposing size that their very use renders all else superfluous.

DETAIL OF WASHERWOMAN SCARF ARRANGEMENT

As an example of the way the washerwoman's scarf is introduced the following description will make it so clear that an order may be given at once by any ambitious woman wishing to be in the fore rank of this smartness. The foulard to choose is from the double width variety of satin finish. The designs are usually small and compact. If it forms narrow and close stripes it is all the more desirable, as these are having a decided "run." The skirt may be plaited in a box or side-plaits and be cut to what is called "short" in length. The round waist should be on the bias and cross low in front, leaving a V-opening in front and a shallow one in the back, or a moderate curve, as the wearer prefers. The neck opening requires a black satin fold on the bias and flatly laid on. Each end should show below the V-point, and each one have for ornament three clustered diamond buttons sewed on, with three tiny black satin loops opposite the buttons. A high lace stock and chemisette should fill in the neck space. The sleeves are to be straight, of the shapeless order and close-fitting sort, that end some inches below the elbows, and are to be cut on the width of the material, in order that the stripe effect may represent rings encircling the arm, in contrast to the vertical lines of the skirt and the bias ones of the corsage. On the same plan is the scarf, which is draped crossways, starting from the waist line over the hips, and knotted in the back, the ends left hanging, but not too long, if they are not either bowed up or rosetted. To make the front of the neck opening a little more elaborate lace may be laid flat upon the bodice on the right side, the black satin band serving as a heading, while on the left the lace may be formed into a revers, which follows the black satin band down to its very end.

CREAM TUSSORE COSTUME

An effective costume seen at the Newport Casino was one of tussore in cream white. On its skirt was a hem over six inches wide and two tucks of the same width above it. The costume was a short skirted one, barely escaping the ground. A tight-fitting cuirasse of chamois tinted net was high necked, with an open neck front completing the costume. Where the skirt was gathered on, two bias folds over an inch wide each formed a heading, and the same kind of fold strapped the shoulders, the back of the bodice and the fronts in gracefully looped lines, finishing with buttons covered with tussore. The long sleeves were of tucked net, and lace ruffles fell over the hands, corresponding to the lace of neck and chemisette. A khaki straw hat of flossy straw, medium in size, having a big crown and shallow brim, was trimmed with a band of black velvet embracing the crown, while a bat-shaped bow of the same appeared on the left. Small bunches of green plums were clustered on the velvet hatband, and two or three more were posed on the full knot in the middle of the bow. The hat was worn tilted up on the left side, showing the hair most becomingly. The opposite dip was so moderate as not in the least to destroy the contour of the face.

NEW SKIRT MODE

A drapery movement which leaves the front of the skirt quite flat and plain, but in the middle back is caught into three or four downward pointed loops, the skirt being full enough for that purpose, and gathered on to a waist belt, is noticeable for its smartness. A tea-rose shade of mousseline afternoon dress in this genre was much admired at one of the important luncheon gatherings on Bellevue Avenue. One of the admirable points of such a skirt was that the effect in the back, graceful as it was, was equally so when viewed from the sides.

BODICE TREATMENT

The rather short-waisted bodice was full in front and at the sides, but in the back the mousseline was perfectly flat and formed an oblong separate panel filled in from the belt line and over the shoulder blades in quite a snug manner. A bias fold over an inch wide in a pale rose tint of satin crêpe outlined the sides of this back piece, then rose over the shoulders, and formed the under line of the Dutch neck empiecement of lace. There was also an upper neck line formed by a similar flat fold, the lace inserted between being Brussels, and about three and a half inches at its widest. This lace was seen also in the two finished round tabs which fell over the tops of the sleeves. They were long and tight to the arm and caught into ringed clusters, but were entered into a deep, close cuff of the same lace at the wrists. The arm opening of the bodice showed it had been cut lower than usual, and in consequence fitted with great ease. The arm seams were also ringed round with satin crêpe folds. A draped belt of the same crêpe and a very odd rococo turquoise and gold buckle, which fastened the belt at the side, finished the bodice. A crin hat with its brim curled high up to the left and slightly so to the right had for its only trimming the smartest kind of lace bow of the same tea-rose shade perched on the left side of the crown. The hat was a finishing touch of value.

HAT PINS—CAPELINES

With exquisite taste were the turquoise hatpins, and their rose-diamond settings placed so as to add to the chic of the ensemble. Capelines as they are worn at present have all the charm of the picturesque line that we admire so much in the portraits of the old English masters, and happily all the early season absurd extravagances of dimension have entirely disappeared.

FORECAST OF WINTER'S SLEEVES

A very pretty sleeve seen on some of the new smart evening gowns, intended to be worn with hats, and a forerunner of what we may expect next winter, it is declared. It is a sleeve full enough at the top to be laid in close side-plaits across the entire arch of the shoulder seam. This fullness is banded close to the arm some four or five inches below the shoulder. From there down the sleeve becomes a moderate size leg-o'-mutton pouf over the elbow, and there enters into a second band, either matching the upper one or else one laid in folds of the same fabric. Not to give the old style of sleeve too much prominence, it must be told that this sleeve is in two separate parts. The upper plaited fullness ends under an arm band, while the elbow pouf below has far less material.

Gown of natural colored pongee with long Byzantine bodice, extending down the sides in an overskirt effect. The skirt is attached to this bodice in fine gathers. The embroidery is in self tone with a touch of ivory and gold. Yoke of Venetian point and lower sleeves of chiffon cloth unlined.

SIMPLE GOWNS FOR AFTERNOON WEAR

SEE "FASHION DESCRIPTIONS," PAGE 137

SMART FASHIONS FOR LIMITED INCOMES

IN REFERRING to mourning in these columns it has been stated frequently that all white for country wear is as deep mourning as all black, provided the material, trimming and make are conventionally correct. To render quite clear what is proper in this regard, there are here given detailed particulars and sketches of suitable models. When appearing in public, even out of town, the few public appearances one does make, as at church, lectures, etc., black should of course be worn, just as one would in the city. White is for informal wear only—for one's own home or for any of the quiet recreations or diversions that are permissible.

In the first place, as to material, there is a wide range, any plain fabric of dull finish being in good taste. Hence are included in the list to choose from serge, homespun, linens, heavy or light, crêpe de chine, voile, tussore and a variety of muslins and cottons.

No. 3. Moyenage frock trimmed with stitched bands

As to trimming, there is but little latitude, for anything at all fancy fails to indicate that one is in mourning. Embroidery of any elaboration is entirely out of the question, positively the only thing allowable being plain scallops, polka dots and hemstitching. Laces are very bad form except footing, which of course is distinctly for mourning use, and the linen crochet net, showing a plain mesh-like footing but heavier in character. Plaitings of the material or of chiffon are always good, as are bands of dull gros-grain ribbon. Simple designs in soutache braiding are also correct. None of the fancy woven braids are well thought of. Crochet or uncarved pearl buttons are seen also in deepest mourning. White crêpe as trimming is very smart on white costumes, and of course there is nothing handsomer. Silk fringe is proper, this making a lovely embellishment for a frock of crêpe de chine or voile. This list includes everything that strict regulations allow, there being perhaps a little more leeway in black than in white, since the latter *per se* does not indicate mourning.

JEWELRY WITH WHITE WHEN WORN IN MOURNING

Black enamel or dull jet is good style, care being of course taken not to wear chains, brooches or buckles of such proportions that the effect is conspicuous. At one of the smart shops there are lovely things in carved jet, cameo effects, suggesting a return to the jewelry of our grandmothers' period. A piece or two of this, used with discrimination, is charming. If it is desired to keep the accessories all white, white enamel is the correct choice. It is asked sometimes if one may wear belt pins or brooches entirely of diamonds or pearls. This is permissible after the very first mourning in black, but with white while still in deep mourning wear either black or white enamel or the jet; otherwise it would be a puzzle as to whether the costume were meant for mourning or not.

TAILOR SUIT IN VERY PLAIN STYLE

Sketch No. 1 gives a perfectly plain tailored suit, without trimming or decoration of any kind. The skirt is made with a tight-fitting yoke, to which the lower portion is attached in box-plaits continuing all the way round. The yoke carries up above the waist, and is mounted on a band of silk belting. For this the coarse meshed soft white linen that is so much used now is a good choice. Avoid the linens of crisp finish, as these wrinkle if one looks at them and are consequently a nuisance to keep in order. If one desire thin silk for the suit select either arab or indro, which will give endless service; besides, these are the smartest among new weaves of oriental make. There is a material known as cotton serge, which closely resembles its woolen prototype, yet is in reality a cotton cheviot, immune to any amount of washing and very inexpensive. Regulation serge is of course one of the materials permitted to white mourning.

For a generally useful hat choose a white sailor, either fine or rough braid, with a white band. White shoes may of course be worn with an all-white costume.

PLAIN PLAITED AND TUCKED SHIRT WAISTS

Mourning shirt waists differ very slightly from the fashionable white blouse for general wear, since this year the fashion is to discard elaborate lace insettings and trimmings, and even embroidery, and to adopt a blouse whose only decoration is plaitings and tucks. The model shown in the sketch No. 2 is of white handkerchief linen, laid to yoke depth in hand run tucks, hardly larger than pin size. At the middle of each side these continue to the waist. The back is tucked full length from neck to belt, which will be found the most becoming way to make a shirt waist. The sleeves are plain, with a tucked band for cuff that buttons close around the wrist. The collar is the same, and both cuffs and collar are finished off with a narrow turned back edge, scalloped by hand. The frill down the front is also scalloped. This waist is very smart in one of the printed linens, black rings or stripes on white, with the turnovers at wrist and neck buttonholed in black. With skirts that require a belt use either a white or black gros-grain ribbon, with a black or white enamel buckle, a white linen belt or one of white suede or kid.

No. 2. Simple model with hand-run tucks

MOYENAGE FROCK IN LINEN—AFTERNOON HAT

To be proper for mourning this must be entirely plain, as shown in sketch No. 3, no trimming save stitched bands of itself at bust and hips being used. The collar, yoke and sleeves are of white cotton net in tucks. The fastening is in the middle back. The skirt has a plain panel back and front, and around the hips is attached in shallow side-plaits. One such hat as is illustrated will be needed for afternoon wear. Have it of dead white chip, faced in soft taffeta, the crown band of chiffon cloth, with fine plaitings both above and below. At the left it may be trimmed with a white wing or quill or a rosette of the chiffon. Anything more elaborate will not be suitable in mourning. White tulle, mousseline, soft silks or nets are also appropriate hat trimmings.

LINGERIE GOWN WITH FOOTING

The model given in sketch No. 4 is charming, and carries out the latest ideas in skirt drapery. Batiste, handkerchief linen or mull will adapt itself to this frock with great success. The footing is inserted in straight lines, running off into scrolls at the end. Although a girdle of white suede is worn with the gown, it is made all in one. The skirt is carried considerably above the waist, the outline of the figure in its slip beneath showing through the thin fabric. The collarless yoke is of the material in fine tucks.

SOFT TAFFETA AND CHIFFON CLOTH

The dinner gown reproduced in sketch No. 5 is one of the most graceful designs shown this year. As foundation is used a very pliable taffeta, dull lustered and clinging in quality. Over this is hung a drapery of chiffon cloth, opening in a low curve on the sides, the back and front being joined below the knees with straps of plain filet net. This is put on in a double border all around the tunic, with a piping of taffeta above and below. This overskirt is laid in fine tucks at the waist line and some distance below, maintaining the slenderness of the figure, but giving the soft folds and undulations demanded by the latest mode. The sleeves are merely folds of chiffon brought around the arm and caught in place over an inner sleeve of net. Both tunic and gown are heavily weighted at the hem.

AN ORIGINAL ROOM GOWN IN CRÊPE DE CHINE

The design of sketch No. 6 is unique and most pleasing—a French importation. The material used is a soft crêpe de chine, with cordings of itself edged with white point d'esprit. It is not really necessary in mourning to have one's negligées strictly in keeping with the rest of one's wardrobe, most women wearing whatever they already have. But in case you wish to get one in mourning materials this is a good model and appropriate in its make-up. To make it inexpensively cotton crêpe is excellent, the trimming being white muslin or thin silk. The fichu effect hung through the looped bands is very graceful, the fullness over the shoulders serving as sleeves. Other materials suitable for this wrapper are china silk, white albatross, or any of the wash silks.

No. 1. A smart but simple tailored suit of white linen

CHAMOIS GLOVES VERY SUITABLE

The most suitable mourning glove is chamois, dead white of course. White suede is rather too dressy to be appropriate.

PARASOLS CARRIED WITH ALL COSTUME

Black is carried as a rule, even with an all-white toilet. If one wish a white one choose a white enameled handle, mounted

No. 4. *Pretty lingerie model with insertions of footing*

either in linen or taffeta, which is best plain, but may be decorated with a few tucks or embroidered scallops.

Plain white chiffon hemstitched veils are worn, or white Brussels net with a ring dot.

SEPARATE LINEN SKIRTS

If one can afford to have these made by a good tailor it is in the end an economy. An expert tailor plans his model so that the grain of the linen at the sides and back runs in the proper way to prevent sagging. Thus a really well made skirt will wear for years and keep its shape. But readers of this column may be obliged to save in this particular, and if so there are plenty of skirts to be had at the shops that are smart in outline and will give ordinarily good wear. For from $5 to $7 one may get excellent ones, either the buttoned or plaited models. Cotton poplin is a favorite material as well as linen, and pique is in great demand.

VOGUE POINTS

FROM the point of view of frocks for country and shore wear I think linen must be accepted as the leading fabric. Linens this year are particularly attractive. First, because of the glorious colors in which they are produced; and, secondly, from the point of view that they are presented to us in so many different makes. "Crash," for instance, which is a linen of a loose, soft make, and therefore somewhat cooler than the closer kind, is a leading favorite in Paris. There is a very distinct tendency to use this crash linen in the curious dead shades that have become such fashionable favorites in all silken materials.

THERE is at present a fad for natural hand-made wood frames in all the small sizes. Colored pictures are thought to look far better so framed than in gilt frames. Even miniatures are now framed in wood both in ovals and squares. The sober softness of wood color throws the bright colors of a picture into greater life and beauty.

WORN by a well-known French woman—a lovely example of jet embroidery mixed with French gray. This was for theatre or demi-toilette wear, but was so smart that it could be worn at any dinner. It was cut slightly out at the décolletage, with three-quarter sleeves. The tight-fitting princess gown of gray charmeuse showed the bodice cut up above the waist line in front, and arranged with great raised circles of jet on a foundation of black filet net. Above the waist the corsage was encircled by a long and rather wide sash in black, transparent filet, bordered all round with jet. The train was square and simple, and there was not a vestige of trimming on the skirt beyond the sash ends.

OUR couturières are evidently doing their best to persuade us of the pressing and, indeed, the imperative necessity of adopting the ample flow of the Louis XIII or even of the Second Empire. What is also evident is that they are succeeding, and all the important dressmakers are now showing models which have no resemblance at all to the Directoire or the First Empire style. In an extreme, opposed to the scanty, clinging frock, we shall have full, wide skirts, and our jackets must of course swell out in proportion, so as to be consistent with the forms of 1830.

THE vogue for hand-made lingerie blouses has by no means lessened, and where a creation of eyelet work and baby Irish is out of the question, the next best thing is one that is faultlessly dainty and simple, for these are the alternates in the best chosen wardrobes. There is an inexpensive, fine, sheer material that is 17 cents a yard, 28 inches wide, of which three and one-half yards makes a very pretty blouse, if hand tucked in groups from shoulder to waist line at back and front alike. A wide box-plait is to be set on the edge of the left front, that is finished by narrow frills, on which is whipped the most attractive of the new valenciennes laces. This lace has an imitation baby Irish top of cobweb suggestiveness, with the scroll border of real valenciennes design, so is quite different from any seen in other seasons. Besides being very smart in effect, it is very inexpensive, costing but 8 cents a yard, and is sold at one of the most exclusive shops.

The easiest way to make the waist is to take Vogue shirt waist pattern 1357, which is perfectly plain at the foundation, cut the lengths required for the fronts and back, and then run the tucks by hand in groups of three, each tuck to be a little more than one-fourth of an inch wide, the spaces between those in the groups, the width of the tuck; and the space between each group three times the width of the tuck. This will give four groups at back and three on each front, the third a short group from shoulder to yoke depth nearest sleeve, which is best for a slight figure. This group, however, for a well-proportioned person can be continued full length. After the tucking is completed put on the box-plait finished by the lace trimmed frills, and edge the other front with a wide, false hem for the buttons to go on and then cut out by the pattern. Finish the neck with a collar band, working stud slits at front ends and middle back, and fasten the waist either visibly with small pearl buttons and worked buttonholes, or else with a fly in which buttonholes are worked, and which can be made separately, and attached beneath the box-plait. The sleeves should have the little fullness that is above cuff increased, and put in groups of tucks that are four inches long, just enough extra material allowed to make these tucks possible.

From along the edges of the material saved for the sleeves strips can be cut for the frills, allowing each strip one and one-fourth inches wide, and the proper amount of fullness is one-third more than the length of the part where the frill is to trim, if a scant ruffle is desired, and one-half more than the length if ample fullness is wished. Cuff bands two and one-half inches wide, finished at both edges and around the buttoning end with frills, should complete the sleeves, and three buttons are enough to fasten. The necessary quantity of lace is four and one-fourth yards. The buttons at front, if showing, should match those on cuffs, and one dozen is enough. Bind the armhole seams and fell the others; sew the seams by machine, and also finish the collar band that way, as it makes the waist much stronger. The felling may be done by hand.

IT is not generally known, but peroxide of hydrogen is invaluable for removing perspiration stains from white satin coat sleeve linings, but great care must be taken that it does not touch the cloth part. No rim is left when dry to show that anything has been used, and there is absolutely no after odor. This same fluid is also invaluable to remove the discoloration that linen collars leave on the neck, and it does not irritate the skin.

AN odd skirt, seen at the Paris races, gave the effect of being turned upside down. In place of the tight-fitting yoke with the deep, plaited flounce below, in moyenage style, the upper part of this model was laid in close, supple plaits, below which was attached a plain, circular flounce, made rather scant so that the skirt was drawn in about the feet. It sounds very unusual, but it proved most becoming to the slender wearer and served as a relief from the more common models to be seen about her.

AN unattractive feature, so often seen when the high Irish lace collar is worn with a separate blouse, is the narrow neck band of the waist showing through the lace. This may easily be remedied by attaching to the base of the lace collar a piece of ribbon velvet, about one-quarter or one-half of an inch wide, and finishing it in front with a tiny velvet bow. If attention were more often paid to such little details, the percentage of well-dressed women would be very much greater than it is to-day.

No. 6. *Charming room gown in clinging crêpe de chine*

AS A rule heavily built women should give their preference to garments having vague outlines, such as the burnous or dalmatique. But these are very different from the ones of last year. Now they are of soft, drapable material, lined with silk and trimmed with rich embroideries and braiding.

THERE are some silk muslin cloaks, heavily embroidered, that form an ideal summer wrap. One is in palest empire green chiffon voile. This had an under lining of yellow chiffon, and the inside of the cloak is of brilliant purple chiffon, finished with a gold and silver ruche. The whole of the green silk voile is embroidered with a Greek design of gold and silver, with a faint introduction of soft empire colorings. Another ideal cloak of gray charmeuse is heavily embroidered in mauves and purple, a design of wistaria trailing over the limp draperies and finished with a lining of shot tissue in gold softened by a generous layer of pale, delicate mauve chiffon.

No. 5. *Dinner gown of soft taffeta and chiffon cloth*

RIBBONS rumple so easily—long before they are really soiled—that a scheme for freshening them without having them cleaned is a good economy. Take Castalian Cream, which may be bought at any large drug store, dampen the ribbon with it. Then, after placing a cloth on top of the ribbon, press carefully with a hot iron. It is a marvel how quickly every wrinkle will disappear and the ribbon look new and fresh once more.

SINCE white net lace yokes still hold supreme in the one-piece gown, it is advantageous to know of a simple method for cleaning them. Instead of removing the yoke every time it becomes soiled, or of wearing separate yokes which seldom fit well, wash it, while still attached to the gown, as follows: Place the yoke, spread out as much as possible, on a heavy, Turkish towel and protect the dress material about it with another towel. Then cover the net with Ivory soap suds and rub gently. Remove with warm water, and soap again until it becomes white. The towel underneath should be moved once or twice to keep a clean spot underneath the yoke, it absorbs the dirt as well as the surplus water and also keeps the gown from getting wet. Hang it over a chair in the sun to dry.

AT one of the best known department stores there is a complete plant for sponging scientifically any cloth purchased, the process not detracting in any way from the beauty of the fabric, and the result of a properly prepared material that will preserve its original appearance indefinitely is one that is most satisfactory to the purchaser.

THE present tendency is toward a princess tunic effect, with just enough draping of crossfolds, that are little more than wrinkles, at waist line and above, to take away from the extremely severe look that a plain princess frock has. At left side the tunic usually opens from waist line to hem, where a tab buttons across, or if soft material is used, two rather long ends are cut in one with the tunic and tie loosely in a graceful bowknot, generally on the left side.

SEEN IN THE SHOPS

EVERY day a closer connection is established between the purchaser and the source of supplies, from which to the latter accrues the greatest benefit. Lately brought to my interest are workers in turquoise and turquoise matrix, the mine being owned and the stones cut and set by the same firm. The mountings are in a rich variety of designs, made by hand, and ranging from the most delicate necklace to a massive, ponderous setting suitable for such weighty pieces as watch fobs, belt buckles and the like. One's own ideas may be carried out here or special designs made up to suit the individual. Stones may be bought unmounted as well as mounted, and there is a very large assortment. The newest fancies in jewelry are carried out, so that one may rely upon all examples shown here being altogether up-to-date. The turquoise is a favorite with many, being one of the most effective among the semi-precious jewels. In sketch No. 1 is shown an exquisite necklace so lightly festooned that it is almost gossamer; its delicate links holding beautiful pear-shaped stones, pendant from baroque pearls, those at the sides supplemented by round turquoises set deeply in a gold rim. At the front there is a carved motif in gold, holding a diamond. The price of the necklace is $75.00.

No. 1. An artistic necklace of exquisite design and charming proportions.

WATCH FOB—PENDANT

No. 2. Watch fob with silver mounting

The appropriateness of the setting of the fob shown in sketch No. 2 speaks for itself—it is dignified and severe, and holds in its heavy frame an unusually good matrix. Sterling silver is the mounting, and it is to be had in dull or bright finish or washed in rose gold. Price $8.

The ornament given in sketch No. 3 is very attractive, the matrix beautifully marked and polished to as high a lustre as the pure turquoise itself. The chain, a lovely link and bar combination, measures 18 inches. This dainty novelty is to be had for $15.

THE BROOCH—SCARAB CHARM

The brooch in sketch No. 4 has an oxydized serpent for setting, and there is a charming antique look to its make-up. Price $3.

A scarab from an exquisitely colored matrix mounted in gold with pearls to punctuate its setting is shown in sketch No. 5. The sacred beetle is deftly cut and should bring luck to its wearer. It is a handsome bit of jewelry and costs $15.

SIDE POCKETS

Infinite variety is shown in daintily constructed receptacles for use with white costumes. One, square in shape, is made from a heavy mercerized thread, crocheted by hand in an Irish pattern. Its lining is of white pique, and it is fastened to the waist by a short strap of the material, overlaid with crochet. Small balls dangle from the edge in groups of three. Price $3.75. A beauty in real Irish lace, with a tiny edge all around, sells for $7.50. Its top draws in close by means of a heavy silk cord passing through crochet rings on the outside. Taffeta lines this little reticule, large enough to hold handkerchiefs, powder box and any other small accessories. White net, a heavy square meshed quality, is one of the popular materials for white handbags. A pattern of soutache covers the net, the inside being of white pique. These are made on a gilt frame, the outside curving up to hide it, with strap handles of braided soutache. Very roomy are these accessories and very good looking. Their price is $3. Plain linen, hand embroidered in simple motifs, usually with scalloping on the edge, is seen in numbers of chatelaine pockets for wear with white skirts unprovided with any kind of hiding place for one's handkerchief. Most of these have a flap that fastens over with a pearl button. Price $1.45.

ARGENTINE ART CANVAS

The name given to a glazed tarleton to be used for covering pictures, statuary, bric-a-brac, etc., during one's absence from home is argentine. Its surface is absolutely dust tight, and under it one's most valuable treasures will be safe and sound. It comes in green, yellow and blue and costs $3 for a piece of 16 yards. White is slightly cheaper—$2.75 for the piece.

Black tarleton is in great demand in the hot weather for improvising protection against mosquitoes and bugs at the summer cottage or camp, where wire screens are lacking. It is 50 inches wide and sells for 15 cents the yard. A length of it measures 16 yards.

Art canvas will work wonders in decoration for the unpretentious country domicile. In texture it is only slightly less rough than hop sacking, but is firmer and more substantial in weave. All manner of lovely colorings come in it, and it answers for wall coverings, hangings, curtains and no end of other purposes. Its tints are plain, without stripe or figure, and delightfully mellow and soft. The width is 50 inches; the price is 85 cents the yard, and it is used by people of good taste.

No. 5. Scarab charm

ORIENTAL CUSHION SILKS

Nothing is more effective than the rough weave and uneven thread of the Oriental silks for either window draperies or sofa cushions. A long list of colors is procurable in them and they wear admirably. They measure 30 inches and sell for $1.10. Dull greens and old golds and browns are especially pleasing in them.

Genuine sole leather bags, beautifully made and up to the very best standard in finish and appearance, are offered at the very low price of $5. Sizes include a 22, 24 and 26 inch length. The lining is a plain, natural color linen canvas. There are straps and buckles at either end to supplement the brass lock. The most fastidious traveler would find this bag up to his notions of smartness, and its quality is excellent.

No. 4. Antique brooch

SUIT CASE—NOTE PAPER

A new idea shown in one of the larger shops is another suit case. This has a patent-leather handle on one end, so that it may as readily be lifted or carried from this point as from the side. The corners, instead of being covered with the regulation triangular shield, are folded at the edges—a neat and trig finish. An English plaid linen is used as lining, in coloring blue and white. Price $12.95.

Foreign note paper, known as pongee bond, is excellent quality at 90 cents for a box containing five quires and envelopes. It is to be had either in gray or blue. Ordinary writing paper, English fabric in texture, comes in the same quantity as the foreign for 50 cents. It is procurable in all white and in blue and white and gray and white combined.

BELTS—DESK NOVELTIES

Belts in embroidered cut steel designs are still popular, and deservedly so, for they always fit nicely about the waist and give it a slender outline. Shaped ones, brought down quite decidedly at the front, with a buckle of cut steel, cost $5.95. White also is shown in this style, and dark blue.

All of us are annoyed continually by losing our particular lead pencil, which seems to exert a strong attraction for everyone who comes to the writing table. This minor thieving will be foiled by an excellent little device consisting of a paper weight, solid and round, with an upright bar rising from its centre. Attached to this bar by automatic chains, the mechanism being inside the bar, are two good sturdy pencils, which can be pulled out as far as required for use, but will invariably return to place. Though so simple, this device means real comfort to the man or woman who likes to find his pencil where it belongs. When used up new pencils can be procured where the rack is sold. It is made in both nickel and brass finish. Price $1.50.

HAT PINS—METAL NET

Hat pins are made up from pink satin ribbon in the shape of roses, with a green leaf or two to offset them. Both buds and full blown flowers are to be had and needless to say they are charming. For them is asked $1.50.

Gun metal net is much used in new models of evening gowns, either as tunic or trimming, and has a richness and effectiveness all its own. In a width measuring 40 inches it costs $3.50 the yard. Coarse silver net in the popular Russian mesh is also sold in large quantities as garniture, and is both serviceable and rich in appearance. Price $4.75 the yard.

BRAIDED NET—MENU HOLDERS

An allover pattern done in soutache makes yokes and sleeves for gowns both thick and thin. In black it costs $2.75, and is on hand also in colors. It measures 23 inches across.

Silver menu holders, with a tiny vase at one side of the frame to hold a single flower, are a novelty and serve to decorate attractively a banquet table. The silver is, of course, sterling, the price $1.50.

Moreen skirting is one of the highest of the substitutes for silk skirts under a cloth gown or tailor suit. It comes at 48 cents the yard, 24 inches wide. The fabric itself is a silk, linen and cotton mixture.

BOILABLE CHAMOIS GLOVES

Until now this indispensable glove has demanded care in its washing, as hot water made it stiff and hard. It appears now, however, in a quality that may be treated most casually, for as its name implies, it can stand any amount of heat. White and natural color are presented in it, a two-button length with pique seams. These cost as follows: regulation 16-button chamois, in either shade, $2.25. Chamois gauntlets are smart and comfortable for driving, and are procurable in white at $2.95. The most popular of any are the one-button gloves with pricked seams and arrow backs that sell in either white or yellow for $1.00.

No. 3. Attractive pendant

SPECIAL TOWELS FOR THE BABY

These are put up in boxes, twelve to the box, and cost $5. A very soft, smooth huckaback is used that cannot possibly irritate the tenderest skin, and hemstitching inside a scallop finishes the ends.

FETCHING MUSLIN WRAPPER

A model that sells for $14.75 in dotted swiss is charmingly made and most becoming. It hangs loosely from a yoke of valenciennes put in points that turn downward. The sleeves are entirely of lace—bands of insertion with a narrow edging. These are detached, showing the arm between, and to join them on the outside there is a string of satin ribbon rosettes that run from elbow to shoulder.

NEW BELTINGS

are shown in various patterns and colorings, quaint and charming combinations, many of them with a touch of gold introduced. A smart example has a checked background, arranged diagonally. At intervals on this there is a large satin dot as big as a fifty-cent piece, through which runs a waving band of gilt. Backed up against this there is a second smaller circle in solid color. The circles are in a different tint from the check; for instance, purple on green and white, copper on brown and old blue on sapphire. Price $1 a yard. A white and brown treatment is good. On either edge of the ribbon there is a gold cord and every three or four inches along it there is a square motif in brown and gold. This costs $1.10 the yard.

A WHITE LINGERIE GOWN, BY NEY

THIS MODEL IS EMBROIDERED IN CHARTREUSE OR CONVENT WORK. IT IS IN LACE TRIMMED WITH A DEEP GIRDLE OF LIBERTY SATIN IN BORDEAUX RED

SEEN ON THE STAGE

GLADYS MOORE
The premier danseuse of the musical production, "The Midnight Sons."

THE first warning that there is to be such a thing as a theatrical season this year has been sounded in the calls for rehearsals of new plays and musical comedies which are to open in August. Only a few days ago all was quiet along the Rialto; but, as the preceding calm before the storm, it carried its significance, and when these lines meet the readers' eyes scores of young men and women —and some older ones, too, for that matter —will be practically living on the stages of the various theatres of New York during most of the twenty-four hours of every working day in the week, not to mention Sunday. To the uninitiated the word "rehearsal" spells a period of thespian delight, a conclusion which is erroneously reached by some several thousand stage impressed persons who know not whereof they speak. To enlighten some of these over-enthusiastic advocates of the players' supposed bed of roses it should be stated that seeing a rehearsal might fracture the delusion, for if there is one thing more than another particularly and cordially detested by the average player it is this selfsame rehearsal.

When John Drew or Maude Adams or Julia Marlowe and others, of their rank and position, rehearse, affairs are different. Not that they do not work as hard over what is to be done as others less fortunate or gifted, but they do not live in deadly dread of the stage manager, that bogy of the toiling folk who make their livings by treading back and forth for the delectation of audiences, speaking their lines and delivering hard-learned gestures. For the average player then it must be remembered that the stage manager is a fearsome personage, and when he chances to be assisted in his work by the author of the play or the producing manager, or both, the blackness of the situation becomes augmented.

NEDDA NILSSON
One of the show girls in the "Midnight Sons."

All this, understand, providing the active director of the rehearsal is of the average sort—namely, volcanic. But when a perfectly self-controlled stage director takes a rehearsal in hand the members of the company proceed to their tasks with a far different internal sensation; they have better poise, their memories are better and the whole course of affairs moves with greater smoothness and dispatch than when the air is surcharged with loud-voiced, angry words and sarcastic suggestions. Fortunately there are a few considerate stage directors, but all of the other sort have not yet disappeared, and they are the ones whose thespian victims await the "first call" with shivers.

"Nearly a President," the new production which Klaw & Erlanger will bring forward for McIntyre & Heath at the Circle Theatre, 30 August, has already started preliminary rehearsals. Julian Rose, Fletcher Norton, Marian Stanley, Adele Rowland, Toby Lyons, Lena Merville, Jane Burby, Mabel Sealby, Alfred Fisher, John H. Pratt and Otto Johnson are the chief members of the company, which will make its initial appearance in Cleveland at the Euclid Avenue Opera House 23 August. Rehearsals of "The Only Law," by Wilson Mizner and George Bronson, are in progress at the Hackett Theatre, where the play is to be presented in a premier performance the first Monday night in August. In another week a dozen other plays and musical comedies will be swinging along in the early moments of initial trials, and by the opening week in August there will not be a particle of stage space that can be turned to rehearsal account unoccupied.

ELIZABETH BRICE
Who has made a great hit in her "Philaphia Song" in "The Midnight Sons."

William A. Brady, smilingly confident and bronzed by the sun and wind, is just back from his European trip heavily laden with new plays, contracts, etcetera, for the approaching season and in a more optimistic mood than he has evinced for two years; and this means much, for Mr. Brady has a way of looking into the future with a sureness which causes a quaking feeling when he is heard to predict "bad business for the next eight months."

"I have arranged for Grace George to begin her season in Montreal 10 September, after which she will come to New York. She will play in America right through until May, when she is to go to Australia, where she is to appear in the repertoire which is already familiar to this public and in some other plays which will be added. Miss George will continue around the world, giving performances in India and reaching London in October, 1910. There she will be seen in new plays by Frederick Lonsdale, Cosmo Gordon Lennox and James Fagan. It is a pleasure for me to be able to state that Mr. Fagan also has agreed to write a new tragedy for Robert Mantell, and he has, in addition, sold to me two other plays, 'The Prayer of the Sword' and 'Hawthorne, U.S.A.' In my judgment Fagan's 'The Earth,' now running in London, is the best play in any of the English capital's theatres.

"The American engagement of Sir Beerbohm Tree will be only for eight or ten weeks and is to be limited to New York, Boston, Philadelphia and Washington. According to present schedule he will be seen here in New York prior to January, and at one of the Klaw & Erlanger theatres. His repertoire will include 'Merry Wives of Windsor,' 'Merchant of Venice,' 'The Tempest,' 'Twelfth Night,' 'School for Scandal,' 'Oliver Twist,' 'The Newcomes,' 'Faust,' 'Trilby,' 'The Red Lamp' and 'The Man Who Was.' "

C. Aubrey Smith has been engaged by Mr. Brady as the new leading man for Grace George, and the probabilities are that he will remain with her on her tour around the world. Other plays the American rights for which this resourceful manager has secured include a new comedy by Frederick Lonsdale, "A Supper for Two," to be produced by Frank Curson in Wyndham's Theatre, London, early next month; Cosmo Hamilton's "Master Key," William J. Locke's "The Whirlwinds," a comedy; J. Stanley Hughes and C. Aubrey Smith's dramatization of a novel written by Harrison Rhodes, "A Flight Into Eden," and Harrison Rhodes and Cosmo Gordon Lennox's "The Machinations of Charles Edwards."

One would think, with its various roof gardens and other outdoor spots of amusements, that New York had sufficient to supply the demand, but William Morris, it appears, thought otherwise, for last Monday night a week this aggressive, wide-awake vaudeville manager opened for the first time the American Music Hall Roof Garden, and it carries all the earmarks of a successful venture. Mr. Morris, who is known in his particular field as an "independent," displayed independence of idea in fitting up the theatre located on top of the building which houses the American Music Hall proper. A scheme of sylvan architecture has been carried out on the roof garden—the trunks of imitation trees forming the supports of the proscenium; the generous use of birch bark on all the available workwork in the outer garden, and the arrangement of lights overhead contrived to give the effect of twinkling stars—help make one believe that the woods were actually at hand, and that the smaller lights of heaven were really there.

In the open-air gardens there are rustic tables and all sorts of things which might be found in a summer park, and as it happened to be cool on the opening night it did not require a very fanciful imagination to permit the idea which the management intended to prevail. The crowds which were in attendance at the premier, and which taxed the seating capacity of the theatre, arranged for 1,400, to the limit, were whisked to the roof from the street level in several large elevator cars. Stepping out, the amusement seekers found themselves almost in the heart of the forest —allowing a bit here for that already mentioned imagination—with tree-entwined and foliage-hung walks. It was a pleasing surprise for everyone who made the first visit, as it should be for others when they have the same experience, and when the proposed novelties are added, which the management states it intends doing, a sort of Adirondack camp will be the finished result, and along with it a number of "nature" novelties of genuine character. According to present plans $75,000 will have been spent on the finally completed lofty theatre and garden. As for the theatre itself, the use of cement has rendered it fireproof, and the stage is similar in size in service to the one in the regular theatre below. Altogether the public seemed to accord the enterprise a welcome hand, and as the "bill" was a good one, with Grace La Rue, Dollie Toye, Daphne Pollard, Consul, Felix and Caire and others appearing, there was no apparent cause for any special fault-finding except from chronic growlers.

Kyrle Bellew, whose finished style and resonant voice have helped in his popularity, returned last week from Europe, where he has spent two months conditioning himself for the season to come. Alfred Sutro's new play, "A Builder of Bridges," will be the newest vehicle in which the soft spoken Bellew will appear here in September; but he will have another leading woman than Margaret Illington this year. She is an English player and, up to the present, her name has been kept from those who would give it publicity.

Vaudeville at Hammerstein's Roof Garden, Keith & Proctor's Fifth Avenue, The Colonial and the other houses is keeping up to a very excellent standard. It looks like added endeavor, if anything, to outdo one another in efforts to give the public the best that can be had. While there are of course some "acts" which are tiresome and below par, the average this summer are of very commendable calibre.

David Belasco announces that Leo Dietrichstein's comedy, "Is Matrimony a Failure?" will have its first production in Atlantic City on the evening of 16 August. It will be seen at the Belasco Theatre on Tuesday evening, 24 August. Mr. Belasco came in from his country place this week to conduct the first rehearsal of the new comedy.

The Coburn Players will present a series of open air performances under the auspices of the summer session of Columbia University on 29, 30 and 31 July. "The Canterbury Pilgrims," by Percy MacKaye, will be given on Thursday and Saturday evenings, and "The Merchant of Venice" on Friday evening and Saturday afternoon. After their engagement at Columbia the Coburn Players will appear at Gloucester, Mass., and take part in the pageant given in honor of President Taft.

Henry B. Harris announces the engagement of Ethel Brandon for an important part in Martha Morton's new play, "On the Eve," which will have its American premier in Boston on Monday, 6 September.

Ralph Stuart, who will play one of the principal rôles in Channing Pollock's new comedy, "Such a Little Queen," which opens in New York at the Hackett Theatre on 30 August, enjoys the distinction of having played more principal parts in New York than any other contemporaneous actor. The number of principal parts he has played in this city is close to two hundred. Mr. Stuart has a repertoire of more than four hundred rôles.

The Shuberts announce that they have assumed the lease and management of Hermanus Bleecker Hall in Albany, N. Y., and have added it to their chain of theatres.

ADELAIDE SHARPE
She appears in this Dutch costume in "The Motor Girl."

SOCIETY

DIED

Schuyler.—18 July, at Bensonhurst, Courtland Ten Eyck Schuyler.

ENGAGED

Wanamaker-Heeren. — Miss Fernando Wanamaker, daughter of Mr. Rodman Wanamaker, of Philadelphia, to M. Arturo Heeren.

WEDDINGS

Kobbé-Metcalfe.—23 July.—Mr. Herman Kobbé and Miss Hélèna Metcalfe, daughter of Mrs. Frank J. Metcalfe, were married on Friday, 23 July, at the home of the bridge, Stockbridge, Mass.

INTIMATIONS

Atterbury.—Mr. and Mrs. John Turner Atterbury will occupy their country house at Dark Harbor, Me., for the remainder of the season.

Auchincloss.—Mr. and Mrs. Charles C. Auchincloss are spending the summer at Seabright, N. J.

Benjamin.—Mrs. William H. Benjamin and Miss Isabel Benjamin are at Lake Minnewaska, N. Y., for the remainder of the summer.

Clements.—Mr. and Mrs. George H. Clements, who are at Northeast Harbor, Me., for the summer, have Miss Elizabeth S. Bowditch, daughter of Mr. and Mrs. Ernest W. Bowditch, of Boston, stopping with them.

Davis.—Mrs. Joshua Williams Davis and Miss Elouise Davis are passing the summer at Southampton, L. I.

de Peyster.—Mr. and Mrs. Frederic Ashton de Peyster have been guests of Mr. and Mrs. W. W. Fainley, of Washington, at Bar Harbor.

Dudley.—The Misses Dudley, who were at Overdell, their country place near Newburg, N. Y., have gone to Poland Springs.

Gould.—Mr. and Mrs. Edwin Gould are passing the week in Paris.

Gray.—Judge and Mrs. John Clinton Gray have left Paris and gone to Baden Baden.

Greenleaf.—Mr. and Mrs. John C. Greenleaf are at Lenox.

Hewlett.—Mr. and Mrs. Walter Jones Hewlett are at their country place, Wyemere, Cold Spring Harbor, L. I.

Lounsbery.—Mr. and Mrs. Ben Ali Haggin Lounsbery are on the Isle of Pines, Cuba.

Marshall.—Mr. Charles H. Marshall has departed for France to join Mrs. Marshall and Miss Evelyn Marshall, who have been abroad since the middle of May.

Matthews.—Mr. and Mrs. Brander Matthews are occupying Shinglenook, their country house at Narragansett Pier, R. I.

Morton.—Mr. Paul Morton has arrived from Europe.

Nicoll.—Mr. and Mrs. Benjamin Nicoll and Miss Elsie Nicoll have sailed for Europe.

Pendleton.—Mr. and Mrs. Francis K. Pendleton have leased a house at Bar Harbor for the season.

Perry.—Mr. and Mrs. Henry P. Perry are passing the summer at Bedford, N. Y.

Rockefeller.—Mr. and Mrs. John D. Rockefeller will return to Tarrytown from Cleveland on 1 October.

Russell.—Mr. and Mrs. Richard S. Russell are at Manchester-by-the-Sea, Mass., for the season.

Sargent.—Mr. and Mrs. Winthrop Sargent have gone to Northeast Harbor, Me., where they will remain until September, when they will return to Wodenethe, their estate near Fishkill, N. Y.

Stevens.—Mrs. Robert L. Stevens has closed her house in Westbury, L. I., and gone to Southampton, where she has taken Mrs. Edward Mitchell's villa, Bonnie Doon.

Stickney.—Mr. and Mrs. Charles D. Stickney and the latter's niece and nephew, Miss Catherine L. Hammersley and Mr. L. Gordon Hammersley, are in France.

Sullivan.—Mrs. James F. Sullivan is at Bar Harbor.

Taylor.—Mr. and Mrs. James B. Taylor will go to the White Mountains from Jericho, L. I., on 1 August.

Smith.—Mr. and Mrs. Oliver Drake Smith and Miss Olive Drake Smith, of Englewood, N. J., have gone to Richfield Springs for the summer.

Stout.—Mr. William Law Stout has returned from a visit with the Marquis Netumieres at the Chateau des Rochers, Vitre, France.

Webb.—Dr. and Mrs. W. Seward Webb will occupy their camp in the Adirondacks in August.

CORRESPONDENCE

Bar Harbor.—Late arrivals: Miss Alice Cruger Hasell, Mrs. Philip H. Minis, Mr. Aymar Johnson, Mrs. J. Alden Weir, Mr. William Booth, Mrs. A. F. Banton, Mr. and Mrs. Howard Kellogg, Mrs. A. B. Butler, Mrs. J. H. Bradford, Miss A. Phipps, Miss A. G. Cortright, Mr. and Mrs. Wellington I. Adams, Mr. and Mrs. Samuel W. Bridgham, Mr. and Mrs. Henry H. Hatfield, Mrs. J. M. Schofield, Miss Georgianna Schofield and Mrs. Lillian M. Hill.

Lenox, Mass.—Late arrivals: Mr. and Mrs. Willis O. Chapin, Mr. and Mrs. James G. Brewer, Mr. and Mrs. James Forbes

Narragansett Pier.—Late arrivals: Mrs. W. H. Stuart, Mrs. Joseph A. Ingalls, Mrs. W. L. Hayes, Miss Edith G. Folwell, Miss Julia M. Griffith, Mr. Robert C. Folwell, Mr. and Mrs. Robert F. Shepard, Mr. and Mrs. J. A. Barrister, Mr. and Mrs. David W. Seaver, Mr. and Mrs. George W. Kinney, Miss Jeannette Kinney, Mrs. Henry H. Shenett, Mr. H. Harland Shenett, Jr., Mr. and Mrs. P. M. Bredel, Mr. A. R. Morgan, Miss B. E. Conroy, Mr. and Mrs. Laurence Osborne, Mr. and Mrs. Winthrop Prentiss, Mr. and Mrs. John M. Clarke, Mr. and Mrs. Thomas B. Gifford, Mr. and Mrs. Herbert Randall, Mr. and Mrs. J. D. Dent, Mrs. Arthur Chittenden, Mrs. J. T. Preston, Mrs. F. L. Goffe, Mr. Herbert Seymour, Mr. William F. Carew, Mr. Morton Redmond, Mr. Charles G. Curtis, Mr. and Mrs. A. F. Hobbs, Mr. C. T. Edwards, Mr. C. George Sherry, Mr. T. Clyde Foster, Mr. John L. Taft, Mr. Fred G. Mason, Miss Dorothy Mason, Mr. and Mrs. R. L. Galt, Mr. and Mrs. Charles Weigand, Mr. and Mrs. Charles Phelps, the Rev. and Mrs. E. M. Sherman, Mr. and Mrs. John E. Baker, Mr. Charles E. Patterson, Mr. and Mrs. J. W. Campbell, Mr. and Mrs. S. A. Breding, Mr. Charles N. Orr, Mr. and Mrs. George N. Napier, Mr. and Mrs. F. L. Siddons, Mr. and Mrs. F. Newcomb and Mr. L. O. Branch.

Newport.—Late arrivals: Mrs. Charles G. Binney, Mrs. George B. De Forest, Mr. Edward J. Berwind, Mr. William S. Wells, Mr. Frederick M. Davies, Mr. Milton S. Barger, Mr. Austen Gray, Mr. Henry R. Taylor, Mr. Richard Kent, Captain Louis M. Little, U.S.M.C., Mrs. Mark L. Bristol, Mrs. W. M. Marshall, Mrs. Livingston Best, Mr. Harold Goodwin and Mr. Richard Stevens.

FOREIGN TRAVEL

Bretagne.—Sailing Thursday, 22 July: Mrs. E. W. Chapin, Mr. V. E. Hebet, Dr. and Mrs. J. F. Hilton, Mr. W. Carroll Milholland and Mr. Charles Rauscher.

Friedrich der Grosse.—Sailing Thursday, 22 July: Mrs. Joseph von Glatz, Miss Lucile von Glatz, Mr. C. E. Gridley, Dr. Louis Heitzmann, Miss Erma Heitzmann, Mrs. Emily L. Hopkins, Mr. and Mrs. Oswald Lange, Dr. and Mrs. Fred G. Robbins, Dr. and Mrs. V. L. Vroom, Mr. and Mrs. Warren Austin Adams, Dr. and Mrs. Charles L. Anderson, Mr. Frederick H. Beach, Jr., Dr. and Mrs. Otto Best, Mr. Harvey S. Carr, Mr. and Mrs. H. Conquest Clarke and Mr. Nathan Gibson-Clark.

Moltke.—Sailing Thursday, 22 July: Mr. and Mrs. Henry W. Judd, Miss Katherine Judd, Mrs. William James, Miss Frances James, Dr. and Mrs. A. A. Knapp, Mr. W. R. McClelland, Mr. and Mrs. James H. Reilly, Mr. and Mrs. T. S. Updegraff, Commander A. C. Almy, U.S.N., and Mrs. Almy, Dr. and Mrs. W. M. Butler, Chevalier Nicola Cerri, Mrs. Cerri and Mr. and Mrs. Frank E. Dunbar.

United States.—Sailing Thursday, 22 July: Mr. and Mrs. Robert Baker, Mr. and Mrs. Hunt Chipley, the Rev. and Mrs. J. A. Hultman, Judge and Mrs. Edwin A. Jaggard, Miss Anna Jaggard and Mr. and Mrs. Charles Swanson.

Amerika.—Sailing Saturday, 24 July: Mrs. H. O. Armour, Mr. A. W. Brown, Mr. and Mrs. Emil L. Boas, Mr. J. A. Blair, Jr., Mr. and Mrs. August A. Busch, the Misses Busch, Master Gussie Busch, Mr. James B. Baker, Count von Bernstorff, German Ambassador to the United States; Mr. W. B. Bridges, Mr. Paul Block, Mr. Octave Block, Mr. and Mrs. J. H. Brewster, Dr. D. A. Cliff, Miss Gertrude Cliff, Dr. and Mrs. J. E. L. Davis, Miss Louise McEndrie Fowler, Mr. J. B. Ford, Mr. and Mrs. John Finck, Mr. and Mrs. E. M. Farnsworth, Mr. and Mrs. S. B. Hubbard, Miss M. B. Harriman, Mr. and Mrs. William C. Keen, Dr. W. J. Lamson, Mr. and Mrs. Allen P. Lovejoy, Miss Julia S. Lovejoy, Mrs. Charles M. Schwab, Dr. and Mrs. Arthur W. Swann, Mr. James L. Scott, Mrs. Sidney Smith, Mr. Louis C. Tiffany, Miss Dorothy Tiffany and Mrs. Herbert Wadsworth.

Arabic.—Sailing Saturday, 24 July: Dr. and Mrs. H. J. Allen, Mr. and Mrs. W. A. Arnold, Mr. William Baylis, Mr. E. A. Bigelow, Mr. D. J. Brown, Mrs. Edward H. Bunker, Miss Adelaide H. Bunker, Mr. and Mrs. N. B. Burr, Dr. and Mrs. R. B. Carmichael, Mr. James Clayton, Mr. and Mrs. Thomas Cooper, Mr. and Mrs. Herbert L. Crandall, Mrs. Susan T. Darling, Mr. and Mrs. Harry L. Gordon, Mrs. Armitage Jones, Mr. Henry J. Kuhn, the Misses Larkin, Mr. Clarence R. Lewis, Colonel R. C. Marshall, Mr. and Mrs. C. W. Overton, Mr. and Mrs. B. A. Rich, Mr. Harley F. Roberts, Mrs. Roberta H. Trigg, the Misses Trigg, Mr. Edward G. Trigg, General and Mrs. Francis E. Waters and Mr. Sydney L. Wright.

Caledonia.—Sailing Saturday, 24 July: Mrs. M. D. Brewer, Mr. John B. Clark, Sir and Lady Samuel Chisholm, Dr. and Mrs. William Dillon, Mr. and Mrs. Andrew Law, the Rev. M. C. Mayo, Colonel James Paton, the Rev. and Mrs. James A. Reed, the Misses Reed and the Rev. and Mrs. Clarence R. Skinner.

Clyde.—Sailing Saturday, 24 July: Mr. T. Esmond Deane, Mr. and Mrs. C. F. Pengelly, Mr. F. A. Seymour, Mr. A. J. Robinson, Mr. C. C. Shilton, Mr. F. B. Lawrence, Miss A. R. Lawrence, Mr. and Mrs. C. W. Hopkins and Mrs. F. A. Manning.

Minneapolis.—Sailing Saturday, 24 July: Mr. E. D. Atherton, Mr. and Mrs. John J. Barrett, Mr. and Mrs. M. J. Barlow, Mrs. E. M. Beard, Miss A. V. Beard, Miss E. B. Belknap, Mr. and Mrs. E. N. Burns, Miss Elizabeth Burns, Master William D. Burns, Mr. and Mrs. E. R. Chase, Mr. Herbert H. Chase, Mr. A. W. Foote, Colonel and Mrs. Andrew C. P. Haggard, Dr. and Mrs. Edward E. Hicks, Dean Mahoney, Mr. and Mrs. J. H. Sheadle and Mr. and Mrs. George D. Yoemans.

St. Louis.—Sailing Saturday, 24 July: Mr. and Mrs. M. T. Baldwin, Mrs. James Bush, Mrs. Thomas M. Carnegie, Mme. du Chatellier, Mr. M. du Chatellier, Mr. and Mrs. Harry A. Lee, Dr. and Mrs. H. G. Norton, Dr. and Mrs. R. Lloyd Parker, Mr. and Mrs. R. H. Parkinson, Mr. José Rousseau, Mr. and Mrs. Charles F. Schaeffer, Miss Dagmar Wetmore and Miss Mary Wright.

Vaderland.—Sailing Saturday, 24 July: Mrs. H. K. Benham, Dr. and Mrs. Charles R. Collins, the Misses Collins, Dr. and Mrs. William W. Hoagland, Mr. Walter Holladay, Mr. and Mrs. Edward V. Huntington, Mr. and Mrs. L. S. Kempton, Miss Alberta C. Kempton, Professor Thomas Noland, Miss Clara C. Pillot, Miss Matilda L. Pillot, Mr. and Mrs. Albert Sanders, Mr. and Mrs. Wallace M. Scudder, Mrs. Laura Hyde Smith, Miss Lillian E. Smith and Mrs. Cora V. Witherspoon.

CONCERNING ANIMALS

THE muskrat is now looming high as an article of diet as well as a desirable possession on account of its pelt. A trade fur journal states that this year the muskrat skin industry will net nearly $500,000 for the trappers of the Eastern shore of Maryland. The prices ranging from 30 cents for a hide from the kitten or young rat, heretofore considered almost worthless, to 75 cents for one from the full grown animal. The meat of the muskrat is largely used as food in this section of Maryland, and in an effort to overcome the prejudice of other sections against using its flesh for food, its cleanly habits are set forth at length. It feeds exclusively on roots and herbs of the marshes, which it thoroughly scrubs before it eats, its home made of the marsh grasses, is placed above high water mark and is always very clean and dry.

As these animals are caught by trapping, an appeal in their behalf has been sent by this department to the president of the federated anti-cruelty societies, for while it is not possible to put a stop to trapping, something can be done to mitigate the great cruelties that are perpetrated in the carrying on of this business.

A CRUSADE WHICH INTERESTS ANIMALS

An interesting experiment at several watering places is that undertaken by the wife of the British Ambassador, Mrs. Bryce, and by Mrs. Sherman, wife of the vice-president, which has for its principal object the banishing of flesh as an article of diet. Because of the great social influence of the women who have taken it up, it is expected that the propaganda will make some progress, and especially as the Horace Fletcher adherents, who are said to number 200,000, are largely inclined to the elimination of meat as foods. If any considerable number of persons take up the meatless diet within the next few years it will be interesting to observe whether not cancer and other diseases of mysterious origin, thus far are affected by the new diet. Such a radical change would naturally have a most far-reaching effect upon animal life, aand reduce by more than half the total amount of cruelty they endure.

WHAT GREED AND CRUELTY ACCOMPLISH

Just here it is pertinent to draw attention again to a phase of stock raising that is not very generally commented upon—starving of cattle upon the plains. So great is the evil that in the early part of the year a committee of the American Humane Association submitted a remonstrance to President Roosevelt. Up to March, 1905, the reports of the United States Government show that 1,345,000 cattle and 1,250,000 sheep died of preventable exposure and neglect. The experience of each of these one and one-quarter million sentient creatures is something like that sketched by E. K. Whitehead, secretary of the State Bureau of Child and Animal Protection. Imagine a single animal in December on the open plains, wandering about an immense plain covered with snow, with no food except an occasional tuft of spare, scanty, moss-like grass, eating snow for days for lack of water, tortured always by a terrible thirst; swept by bitter blasts and icy storms; searching ceaselessly for food and water; eyes blinded and festering from the sun's glare on the wastes of snow.

It is human greed that creates all this very terrible suffering to which these unoffending animals are subjected, and thus far no effective legislation for the protection of animals on the plains has been passed.

CANDIDATES FOR RED CROSS DOG LEAGUE

The French, with their usual thoroughness, are seriously studying the advisability of using dogs on the field of battle for the purpose of seeking out the wounded soldiers, a number of practical experiments having demonstrated how well qualified dogs are for this service. Apparently wounded soldiers were placed in out of the way places throughout a large territory heavily grown with thick underbrush. Occasionally deep ravines and clutterings of broken stone, rock and soil made many places difficult of access. About twelve dogs were tried for the first search, and some of these were so clever that they were immediately attached to the medical corps. It will certainly be interesting if eventually a dog Red Cross League is formed to mitigate the horrors suffered by the wounded.

A HEALTH OFFICIAL'S DRASTIC PUNISHMENT

The police of Hackensack, N. J., apparently are no better shots than the agents connected with the New York Board of Health when it comes to putting dogs out of existence. In the presence of a large number of Sunday-school children a bungling police officer recently shot a poor stray through the mouth, and the wounded creature rushed through the street crying out with pain and creating a great deal of excitement. The local humane society is said to be planning to put a stop to the indiscriminate killing of stray dogs.

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

WHAT THEY READ

THE ALTERNATIVE. By George Barr McCutcheon. With Illustrations by Harrison Fisher and Decorations by Theodore Hapgood. Dodd, Mead & Co. $1.25.

THE element of improbability in the life of to-day, mitigated by a vein of rather fantastic humor, seems to be the inevitable feature of all of Mr. McCutcheon's later novels. The scene of "The Alternative" is laid in New York and most of the characters are alleged to belong to the smart set, of whose ways, parenthetically be it observed, the author entertains some exceedingly vague notions. The hero, Bosworth Van Pycke, is the son of an elderly aristocrat, who having dissipated several fortunes, has degenerated into an offensive old beau and sponge, with a superficial air of high breeding as his sole asset. Van Pycke, the younger, born of such a parent, was quite naturally more or less of an ass, but owing, we may infer, to the worthier maternal strain in his blood, he was susceptible of a moderate development along the lines of self-respecting manhood. Strange to relate, the chief factor in bringing about the hero's regeneration was a lovely and captivating maiden! The introductory chapters, which narrate the surprising adventures of father and son on the night of a blizzard at the house of a wealthy and unconventional widow, for whose hand and income each was an earnest aspirant, are immensely diverting, although some of the episodes described are quite idiotically farcical. "The Alternative" is neither the best nor the worst of Mr. McCutcheon's tales, but it may fairly serve for a vacation half hour. Mr. Harrison Fisher has contributed four of his customary monotonously pretty illustrations.

CHAPTERS OF OPERA. BEING HISTORICAL AND CRITICAL OBSERVATIONS AND RECORDS CONCERNING THE LYRIC DRAMA IN NEW YORK FROM ITS EARLIEST DAYS DOWN TO THE PRESENT TIME. By Henry Edward Krehbiel, Musical Critic of the New York Tribune, Author of "How to Listen to Music," etc. With over Seventy Illustrations. Henry Holt & Co. $3.50 net.

No one should be better qualified to write the history of opera in New York than the veteran musical lecturer and critic who by his own statement has occupied a particular stall at the Metropolitan throughout the first quarter century of that institution's existence, which extended from the opening in October, 1883, until the recent brilliant season of 1908-09.

In the preface to the voluminous and interesting work which he calls "Chapters of Opera," Mr. Krehbiel makes some observations worth noting here. He says in part: "I have seen the failure of the artistic policy to promote which the present theatre was built; the revolution accomplished by the stockholders under the leadership of Leopold Damrosch; the progress of a German régime, which did much to develop tastes and create ideals which, till its coming, were little known quantities in American art and life; the overthrow of that régime in obedience to the command of fashion; the subsequent dawn and development of the liberal and comprehensive policy which marked the climax of the career of Maurice Grau as an operatic director. I have witnessed since then many of the fruits of wise endeavor and astute management frittered away by managerial incapacity and greed, and fad and fashion come to rule again, where for a brief but eventful period serious artistic interest and endeavor had been dominant."

The early chapters of the book are devoted to the brief yet highly interesting record of the beginnings of opera in New York. We learn that the first performance of Italian opera in this country took place at the Park Theatre on November 25, 1825, under the management of Manuel Garcia who also sang *Almaviva*. The Academy of Music was opened in 1854 under the management of Max Maretzek, and during the succeeding twenty-nine years that house was the scene of the triumphs of Grisi, Mario, Adelina and Carlotta Patti, Sontag, Albani, Annie Louise Cary, Kellogg, Nilsson, Campanini, Capoul, Brignoli, Maurel, Del Puente, Galassi and others. Chapter eight tells of the opening of the Metropolitan in 1883, and the balance of the book (two-thirds) is mainly the history of that famous opera house.

Mr. Krehbiel relates how Abbey's first disastrous season was followed by seven memorable seasons of German opera under Leopold Damrosch and Edmund Stanton, who brought to America for the first time such incomparable artists as Lehmann, Brandt, Materna, Alvary, Niemann and that great conductor of imperishable fame, Anton Seidl. German opera, after being temporarily shelved for a revival of the French and Italian schools, soon was brought forward again to hold its own thereafter with the works of the Latin composers.

Subsequent chapters relate to the Grau and Conried régimes at the Metropolitan, to the "Parsifal" craze, the "Salome" episode, and finally to the opening of the Manhattan Opera House, and the first two remarkable seasons under the clever management of Oscar Hammerstein. The public is indebted to Mr. Krehbiel for a contribution to American musical history of the highest literary as well as critical value. The volume contains a complete index and upwards of seventy illustrations, most of which are portraits of famous artists.

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AN OLD-TIME BRONCHO BUSTER

Drawn by Frederick Remington for Theodore Roosevelt's Volume "Stories of the Great West."

PLAYS: THE SILVER BOX. JOY. STRIFE. By John Galsworthy. G. P. Putnam's Sons. $1.35 net.

Mr. Galsworthy is already known to American readers through his vigorous, purposeful novels, in which he does not hesitate to grapple with some of the serious problems of our modern complex social system. It seems probable, however, that eventually this clever young author's fame as a novelist will be overshadowed by his rapidly growing reputation as a playwright. Each of the three plays in the present volume is well worth reading, as much for its fine literary quality as because it tells a vitally interesting and significant story.

"The Silver Box" was originally produced in this country over a year ago by Ethel Barrymore and her company at the Empire Theatre, New York. This three-act comedy presents a truthful and vivid picture of the existing woeful and almost hopeless condition of London's menacing army of the unemployed, as contrasted with the smug self-satisfaction of the prosperous middle class. The keen irony and pathos of the episode of the "Silver Box" cannot easily be forgotten. "Strife" created something of a sensation in London, where it ran for a while during the early part of this year. It is a stern, bitter, rapidly moving drama based upon a phase of the undying quarrel between capital and labor. It relates to a strike among the employees of the Tremartha Tin Plate Works in Wales. The play is on somewhat conventional lines, and ends rather vaguely, but it contains two or three scenes of tremendous dramatic force. It is to be hoped that we of the United States may very soon enjoy a more intimate acquaintance with Mr. Galsworthy as a dramatist.

THE NEWEST BOOKS

THEODORE ROOSEVELT'S continued popularity has led the Century Company to issue extracts from several of his books under the title "Stories of the Great West," in which collection are brought together historical sketches, descriptive articles and tales of the author's adventures as ranchman. Several of the articles have been condensed in order to bring them within the desired compass. It does not appear whether Mr. Roosevelt has been his own compiler or has left this task to another. A familiar picture of the author on horseback is the frontispiece of the book, and there are many illustrations, most of those by Mr. Remington not in his best style. Mr. Roosevelt's matter in these sketches is lively and interesting, but his style is neither distinguished nor accurate. There are two such sentences as this within ten pages: "Working up to this, it proved to be a small ice jam."

Volume VII (or is it seventy times seven?) of Olive Green's cook book is entitled "How To Cook Vegetables" (Putnam's Sons. $1.00), and its fatness indicates the wealth of culinary wisdom between its covers. The index alone occupies thirty-five pages, and the total number of recipes exceeds 2,000. It is satisfactory to know that there are 54 ways of cooking cucumbers, since many cooks do not know even one. As to potatoes, 336 recipes for cooking them are given, but in these are included many ways of cooking sweet potatoes. Miss Green's style is the one approved of specialists in cookery time out of mind; it is surpassed by no authority save the ingenious Edward Lear.

If you should find that you had been landed as an uninvited guest at a strange country house, and that you were mistaken for the clergyman with whom you had accidentally exchanged clothing on a sleeping car, you'd be in the predicament of Alexander Otis's hero in "Hearts Are Trumps," a novel published by John McBride & Co. of New York, at $1.50. Persons who like a story of mystery, mixed identity and adventure, and who care little for the art with which it is told, will read "Hearts Are Trumps" to the end. But why cannot an inscrutable Providence mercifully associate the gift of humor with whatever talent is required for writing a sensational story?

NEWS NOTES ON ART

THIS summer's exhibition at the Albright Gallery in Buffalo, like its predecessors, is unusually interesting, the paintings having been selected with great care. It consists of nearly two hundred oil paintings, and a few pastels by American artists of note, and, while the majority have been shown at exhibitions in other cities, few have previously been seen in Buffalo. A good many artists were requested to send what they considered their best works, but the other canvases were specifically asked for, and the result seems to be far more satisfactory than the usual way of submitting paintings to a jury.

The Yale Art School has recently received several valuable gifts, one a painting by a pupil of Paul Veronese, presented by Louis R. Ehrich, of New York, as a memento of his class's fortieth reunion, and another $50,000 as a memorial to Richard S. Fellowes of the class of '32. The latter is to be used for enlarging the galleries and class rooms.

At the sale of Sir Cuthbert Quilter's collection of paintings at Christie's, in London, on 9 July, $439,370 was realized for 124 works. The modern pictures brought good prices, but some of the earlier paintings sold for much less than was expected. For instance, Reynolds's "Venus and Piping Boy," for which Quilter had refused $80,000, brought only $32,000; while "Venus and Adonis," by Turner, brought only $20,000, much less than it was valued at.

The Municipal Art Society and Charcoal Club of Baltimore are planning to hold a notable exhibition of paintings and sculpture at the Fifth Regiment Armory next spring. It will probably be held in April, and every effort will be made to have it an exceptionally fine show.

AS SEEN BY HIM

(Continued from page 121.)

rule, been as happy as those in England. Perhaps if one could read the "Cuckoo's Nest," that delightful little romance, the solution could easily be reached. There are traditions to be put aside, questions of caste to be considered. In a family of royalties—and the Braganzas have made few matrimonial mistakes, and have a circle of princesses and archduchesses around them—once the dot is paid over, the young princess will find that she is not of them; that there are barriers which cannot be gilded away.

It was only the son-in-law of this same first Dom Pedro, who after Maria Gloria's death, sought to marry an American woman and was obliged to do so morganatically. But Dom Miguel has been considered abroad only as a young man with little money who must be settled. He is good looking and is said to have no bad habits. His wife's money will allow him to maintain an establishment in London or Paris, where she can be princess and have her own little set around her. If he had been very eligible he would have been snapped up as a prince consort long ago by either the Spanish or the Bavarian royalties, even if he were a cousin. Several American girls have not looked with favor on his suit, although there has been no question of his lineage.

THE HEIRESS HUNT ON AT NEWPORT

Lesser fry are—it is the plural—running "some" at Newport. I know of several recent arrivals, all on the outlook for the American heiress. There is a member of a ducal family—one a little new and not English—and about three dozen counts and barons. Some are French, some are Italian and some are German. Perhaps a cynical American might be tempted to paraphrase the old rhyme of Mother Goose, beginning "Hark, hark, the dogs do bark!" It is all very interesting, and now with a full knowledge of the foreigner and his family—easily obtained by wire by those Social Registers of Europe, Almanachs de Gotha, Annuarios, the Taschenbuch and other such literature—there is not danger from deception. And American women say that while being wooed foreigners are so much more considerate and attentive than the native man; that they have, some of them, higher ideals than Wall Street and mere money making; that the fortunes brought to them are spent in restoring the glories of old families, of helping in political careers and promoting legitimate ambitions. It is true that in many countries the fortune of the wife becomes the absolute property of the husband, and this may be so in this case of Dom Miguel and Miss Anita Stewart, who will be Doma Anita.

Some noble foreigners are gamblers, others are apt to be a little irresponsible as to other entanglements, and their own families are always considered first in matters where the choice would be between a wife and a blood relative.

A LITTLE JOURNEY TO RUSSIA

(Continued from page 120.)

Ivan the Terrible in the Place Rouge by Sovertchkov. From the Salle St. Catherine a long corridor takes one to an older part of the palace, the Salle St. Vladimir, dedicated to that order. Here the Room of Gold, which was the audience chamber of the Patriarchs, and after Ivan the Third the room in which the Empresses gave audience, dates from the commencement of the sixteenth century. It is extremely interesting—the pictures on a gold ground so that the effect is all quite golden, being the Invention of the Saint Croix, by St. Helene, and scenes from the life of St. Olga. The Granovitaia Palata, or the Palais à Facettes, which takes its name from the shape of the stones in the façade, and which faces on the Place of the Cathedrals, is the oldest part of the Grand Palace and has played a great rôle in the history of the Kremlin. Built by Ivan III, in 1473, it has one immense low vaulted room, with an enormous square pillar in the centre, and it is here that the Czar takes his first meal after the coronation, surrounded by the princes, and having around the central pillar etageres loaded with plate taken from the Trésor. The walls are covered with frescoes representing scenes of the Old Testament, symbolizing the virtues of the Emperors and Empresses; all around are seats covered with embroidered cushions; the peculiar carpet is woven of little pieces of bright colored cloth, and high up in the wall at the side is the window (Tainik) where the Empresses watched the ceremonies of the Granovitaia.

The Terem, or Palace of the Belvédere, built by Michel Féodorovitch for his sons, where the Czars Féodor and Alexis lived, is also most interesting, having five stories, and being furnished with the same old furniture as at the death of Féodor, who gave up to Alexis the trouble and pleasure of reigning and lived here a quiet and studious life. The rooms are all very small, a little dining-room, a small chapel, etc.; but here Peter the Great lived before his first journey, as did afterwards his weak son Alexis. After the Grand Palace we walked the short distance to the Place of the Cathedrals, in which there are four. The Cathedral Ouspensky or of the Assumption, where the crowning of the Czar takes place, and where the Ancient Russian patriarchs are buried, was built in the style of Lombardo Byzantine, and although several times ravaged and burnt, it has always been rebuilt in the same way. Near it is the red staircase, also called the Lion staircase, down which the Emperors pass from the Palace to be crowned, and it was on this that Ivan the Terrible received poor Vassily Chibanov, the messenger of Prince Kourbsky, who was in refuge with the Polonais, driving the iron point of his staff into his foot and leaning on it while he listened to the message. In all the pictures of Ivan the Terrible is this famous long staff which it is said he always carried.

In front of the Cathedral of the Assumption is the Cathedral de l'Archange, like the other in architecture and ornamentation, and it is here that the Czars of the house of Rourik and the Romanoffs, predecessors of Peter the Great, lie side by side in enormous stone coffins, that of Ivan the Terrible being covered with black cloth to show that he died a monk. On the west of the Place is the Cathedral of the Annunciation, in which the ancient Czars were baptized and married, and its nine domes, each with a gold cross, its gilded roof, its covered staircase and its gallery in the form of a cloister, make this church even more interesting and original than the others. Going into the gallery which surrounds it on two sides, one enters it by doors with carved bronze plaques, over a paving of colored jasper given by the Shah of Persia to the Czar Alexis. In each church are icons and holy images covered with pearls and precious stones, which, however, look tawdry in spite of their value. From the Cathedrals is but a step to the Tower of Ivan Viliky, Jean the Great, commenced by Féodor and finished in 1600—97 metres high, and in five stories, of which the first four are octagonal and the fifth round.

Moscow, June 12, 1908.

This morning was devoted to the Palace of the Oroujanaia, where we saw masses of most beautiful things in the trésor, which is indeed a treasure house. In the first salle are arms of the Boyards of the XVI and XVII century, some of them magnificent with their inlaid jewels; in the next, arms of all sorts and epochs, the most interesting being those of the eighteenth century; and in the next, the jewels of Peter the Great, the first decorations of Russia, etc. In the fourth room are the thrones of different Czars—one in ivory Byzantine, brought to Moscow in 1472 by Sophie, the wife of Ivan III; one of the Czar Michel Féodorovitch; one of Czar Alexis, inset with 876 diamonds and 1,223 other precious stones given by the Armenian merchants, and also a great many crowns of various Emperors, all with wonderful precious stones; the beautiful costumes worn at the coronations of different Czars and their wives, including those of the present Czar and Czarina. In the fifth enormous room one may see more than a thousand pieces of gold plate, only a part of which was saved from the fire in 1737, and yet forming one of the richest collections of German gold work, and especially of that from Nuremberg and Dantzig—these beautiful things having been captured during the Thirty Years War, taken to Sweden and afterward given to the Czars. There are also many pieces of Dutch, Danish, English and Russian work. A great quantity of salvers and salt cellars, which have been given to the Czars in their travels with the offering of bread and salt, always made when the Sovereign enters a town; many bibelots in gold, precious stones, ivory, enamel, carved pearls, etc.—beyond price and intrinsically most beautiful—the silver cock of Ivan III, dating from 1480; two gold plates of Czar Alexis; an enameled cup given to Alexis by the Patriarch Nikon; the cup given to Ivan the Terrible by the Hospodar of Moldavie, which the Emperors use in making toasts at their coronations; a vase incrusted with pearl from Antwerp, and saddles, bridles, belts, horse trappings, etc., entirely in precious stones. Then there are enormous uncut emeralds, turquoise by the thousands, large and small enamels—some of the most beautiful being in exquisite translucent enamel—and two marvelously incrusted saddles and bridles sent to Catherine II by the Sultan of Turkey—one all in diamonds. After four hours of trying to appreciate these wonders we gave up and went back to our comfortable hotel to lunch and rest. In the afternoon we drove out to the Gallerie Trétiakow, given Moscow by the brothers Trétiakow in 1892, which has more than 2,000 Russian paintings, from about 1840 until the present. A long series of Vereschagin's pictures of Napoleon in Moscow, of the Crimean War, and of his journeys in the East; the popular Russian scenes by Chulckine, a celebrated landscapist, and Polienov, Repine portraits and genre pictures—are the ones that impressed themselves most. It was a complete education in Russian art and also a little in Russian life, and after such a day we were of course very tired when we went to dine at the Russian Restaurant in the Hotel de Russie.

The fourth installment of "A Little Journey to Russia" was written on a Russian express bound for Galatz, and will be published in Vogue to be dated 5 August.

A REMARKABLE ISLAND

Concrete as an important element in building construction is a familiar enough subject, but that it should be used for the building of an artificial island is a new idea. A French gun company has made from it an island in the Mediterranean at some distance from Toulon, which is to be known as the Island of Torpedoes, and to be used as an experimental station for these deadly products of war industries. The method of construction was ingenious. When the idea of the station first presented itslf a small island in a proper locality was searched for, but without success. Thereupon the company decided to build a hollow concrete island, float it to the position desired, and sink it to the sea bottom

FASHION DESCRIPTIONS

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LEFT FIGURE.—Gown of mousseline de soie in rose russe or a violet-tinted pink. It is trimmed with smoke gray satin bands, satin-covered buttons and a vestee, braided in smoke gray and self-tone. The skirt has a deep yoke, cut in points, below which it is laid in groups of plaits to give fullness. The yoke and lower sleeves, which are moderately full above the cuffs, are of fine white net, laid in close plaits.

MIDDLE FIGURE.—Gown of the color of amadou or a dark tone of chamois. It is made of voile over a self-tone liberty satin slip, which shows below the overskirt. The trimming consists of bands of ecru lace, with a girdle and folds of chestnut brown satin. Soutache braiding in self-tone trims across the front and marks the skirt yoke in a zigzag pattern. The bodice is laid in deep plaits over the shoulders, and the overskirt is finely tucked about the hips and slashed open at the sides. Yoke of unlined chiffon cloth in ecru.

RIGHT FIGURE.—Soft silk gown in a greenish beige tone. The long moyenage effect in the skirt is finished by a deep band of Persian embroidery in green, brown, scarlet and gold. Narrow cordings in the same color combinations are laced over the sleeve caps and form a motif on the front of the corsage. The flat cape collar, bordering the lace yoke, is of dull brown silk. Lower sleeves of tucked net over a gold net foundation.

MIDDLE PAGE

BEGINNING AT THE LEFT.—Afternoon gown of sea green over white silk. The full skirt is of chiffon cloth hemmed by hand and gathered at the top beneath a band of deeper green liberty satin. The moyenage corsage is of green chiffon combined with green net elaborately embroidered with shades of green and silver. The square at edge of yoke and the pieces over the shoulders are of deeper green liberty satin embroidered with silver. Collar and yoke of Brussels lace. Picture hat of white crin trimmed with two shades of green ostrich feathers.

SECOND FIGURE.—Afternoon gown of fine white batiste embroidered in white, outlined with black. Hat of white straw faced with pale pink and trimmed with a full wreath of roses, both single and double, in shades of red and pink.

THIRD FIGURE.—Morning gown of white linen with long coat to match, a novel feature of which is the skirt portion attached to the coat below the long revers and fastened with deep scallops, also the plastron which at will may be turned back and buttoned to the revers of brown linen. Hat of brown straw trimmed with a fancy white feather chou.

FOURTH FIGURE.—Morning gown with coat of ecru pongee. The gown is in one piece, with a double skirt, and is braided with self-tone cord. The yoke and sleeves are of embroidered ecru batiste. The coat is elaborately braided and finished with plaitings just below the hips. Turnover collar of embroidered batiste edged with a tiny frill and finished with a black satin bow. Hat of ecru straw trimmed with black velvet ribbon and blue hydrangeas.

FIFTH FIGURE.—Afternoon gown of white voile, made in one piece. The front and bolero effect in the back of voile, beautifully embroidered in fine white wool, edged with a banding of fine soutache. Below the embroidery the front is laid in fine plaits, as is the yoke. Collar of white mousseline de soie. Ornaments on sleeves of fine white wool. Hat of white leghorn faced with yellow and trimmed with yellow wings.

SIXTH FIGURE.—Afternoon gown of fine dull blue liberty silk with plaited draped skirt held by flat embroidered panniers. The deep belt is of the silk embroidered in shades of blue, dull red and outlined with silver. The sleeves and bolero bodice are embroidered in a lattice design with silver and blue. Folded collar and yoke of dull blue chiffon, with white chiffon at collar edge.

SEVENTH FIGURE.—Long motor coat to be worn over different gowns of silk mohair in ecru, with deep shawl collar of brown linen. Frogs and buttons of ecru cord. Hat of brown straw trimmed with yellow and brown daisies.

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ON HER DRESSING TABLE

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

IT IS a very real pleasure to chronicle an eventful visit to a small but perfectly appointed establishment where the hair and skin are treated after original and satisfactory methods. At the very outset confidence is inspired by the convincing charm of the young Swedish specialist who is the sole instigator and exponent of these new methods, and subsequent knowledge of the results obtainable only serve to strengthen the first good impression. Her vitality and personal magnetism are appreciable factors in the treatment and years of study under world famous instructors have given proficiency in all that she attempts. Her treatments are, as far as I know, unique in as much as they strive to create a new surface, gently and imperceptibly removing the dead skin, so that the work of regeneration is complete and not in name only. Her theory is that such transitory benefits as may be gained by using powders and creams over a skin clogged with dead cuticle are useless; but even the person most fearful of drastic methods need not hesitate to deliver themselves into her hands, as the treatments are gentle and absolutely to be relied upon in the scientific knowledge which is their foundation.

She brings out coloring, clears the skin and gains a smoothness of texture which will help one to defy wrinkles indefinitely.

From this establishment come the washing powders so highly in vogue at present among the smart set. They are to be made into a paste with a little water, and rubbed well into the skin, so as to remove every particle of dust or foreign matter. After this washing comes the bleaching process brought about with the aid of a fine cream put up from a prized formula. This is followed by massage with another and even more remarkable preparation, these making a rarely efficacious combination sure to be of benefit if used as directed. The art of knowing just how to derive the greatest help from these two creams is not difficult to learn, but requires a few lessons which are willingly given by their sponsor, in person if this be possible, and where the distance is too great, by correspondence. The massage is given down almost to the bust, so that the muscles which hold the contour of the face are strengthened throughout their entire length, and wrinkles are the more successfully combatted because the tissue under the skin is filled out and made firm by this manipulation as well as by the two creams. The region around the ear is perhaps the most difficult of all to treat, for here the signs of advancing age are most persistent and almost impossible to hide without the aid of some such effectual means.

The care of the hair requires no less conscientious endeavor, but those who have gone to this establishment for even a shampoo are loud in praise of the wonderful difference in both the look and feel of the hair when finished. She seems to bring out every latent atom of color, and to give a brightness of sheen which is almost like a polish. The drying process is accomplished without any artificial heat and the scalp massaged at the same time, lifting the hair into lightness and pliability, besides improving its general condition.

Her treatment is especially good for white hair which has turned a bit yellow, for the first shampoo will noticeably decrease this undesirable tinge and subsequent ones will bring it out a beautiful silvery white.

Many nice little accessories of the toilet are to be found at the same establishment, which is well worth a visit from anyone who is not entirely satisfied with the condition of her skin, complexion, hair or scalp.

Generous quantity is one of the characteristics of an American make of brilliantine which gains a greater and greater number of adherents every day. It is a preparation of one body, which gives it the advantage of never turning rancid, and is perfumed very delicately with just the suspicion of a bouquet. The bottles are large and the price 50 cents. The uses of brilliantine are many—for one thing it gives the look of life to hair which has lost its lustre, is absolutely necessary where artificial pieces are worn, and when lightly brushed in catches all loose locks into a tidy coiffure.

A new variety of meal bags for the toilet proves upon trial a delightful acquisition and especially to be recommended for the brightness given to the complexion as well as their marked cleansing qualities. The bags are small affairs and in appearance not unlike the large meal bags intended for the bath. Though the agreeable softness they impart to the hardest and most alkaline water is enough to benefit the skin, ingredients of more pronounced efficacy are included in the compoundure which work wonders if used with regularity. The woman who purchases one of these little boxes of bags will never willingly be without them, for the habit of washing in such delightfully soft, fragrant water is difficult to break, and one would not care to dispense with the freshened, clear and rosy appearance of the skin when emerging from such an agreeable bath. The meal bags may be used as substitutes for soap and skin food; they remove blackheads because so very cleansing, and retard wrinkles, as the skin is preserved in a beautifully firm, healthy condition. These little bags will be found invaluable after traveling or exposure to the sun or wind. They are prepared with the greatest care, and assurance is given that they are absolutely pure. The directions read: "Let warm water run on the bag until it is thoroughly wet, then rub the face vigorously with it, and especially about the nose and mouth. Leave the milky fluid on for a moment, and then wash the face in clear, cold water.

The fashion of using some kind of a mouth wash has become practically universal, and poorly equipped must be the bathroom where no such preparation is to be found. The idea is a pleasing one and the practice is serviceable as well, for when of the highest quality a mouth wash will help to preserve the teeth, make the gums healthy, rosy and firm, besides sweetening the breath. All these benefits, it is said, may be expected from a preparation recently put out, which seems to be the *ne plus ultra* in such lotions. It is the product of years of scientific study of the mouth and teeth, with qualities which make its uses unlimited in the household. The bottles are exceptionally large and cost $1, but this sum can hardly be more wisely expended, as will be clearly seen after even a short study of its many uses. It is designed for the relief of fetid breath, bacterial or acid conditions of the mouth, for the remedy of bleeding or receding gums, to relieve soreness caused by wearing plates or artificial dentures, for various affections of the tonsils and pharynx, as well as for other diseases of the mouth or throat.

Added to this it is as pleasing a preparation as one can find for the final mouth wash after cleaning the teeth. This leaves an agreeable freshness after using, has just the right kind of a wholesome fragrance, and gives the entire mouth such a sense of health, freshness and cleanliness that one could hardly dispense with its use after a short trial. This is a triumph of successful combination and can hardly be too highly praised.

Visions of the rich product of the dairy rise before one's mental vision at the mention of the word "cream," and few indeed of the so-called preparations merit the name by which they are called in either substance or appearance. Here, however, is one to be prized at this season of the year, especially when so much time is necessarily spent in the open, for it acts like a mask to protect the skin from the deteriorating effects of sun and wind, keeps it clean, and prevents that disagreeable drawn feeling which comes after a long run in a motor car. As no traces of grease are left after application, it can be rubbed well into the skin before starting on any such expeditions. The woman who wants to look her best on arrival will find this of great benefit, for it has much the same effect as a liquid powder, but for daytime is better, since it leaves no surface suggestion of its presence. The skin immediately loses all shininess and is given a pretty, soft finish such as one sees after using the very best powder, and only then if the latter be skillfully handled. Price 50 cents a jar. The odor suggests a fragrant walk in some quaint and charming old-fashioned garden, where sweet blossoms blow in the summer breeze.

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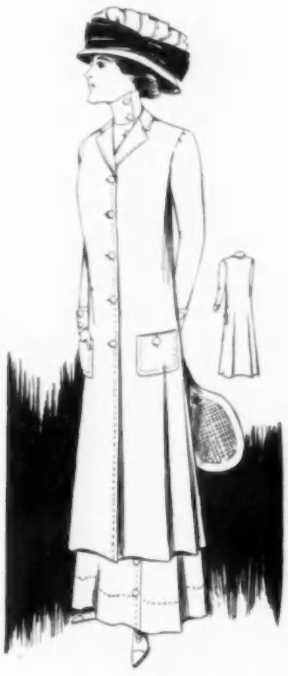

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